

The Scavengers: Cleaning up at City Hall PAGE 4

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Clubs, Freebies, 4th of July Celebrations

THE SAN FRANCISCO
BAY GUARDIAN

25c

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Getting Away From It All

The six vacation areas within four hours of San Francisco
... Guide to hotels, restaurants, scenic roads
and things to do when you get there.



Jacques Henri Lartigue, 1911

~Letters~

VARIANCE APPEALS: LIKE WATER IN A SIEVE

Any readers who have witnessed or read a transcript of a Board of Permit Appeals hearing must have appreciated your article and editorial on the boorish Mr. Boudoures. Those who have not had that experience were given an accurate picture of the arbitrary manner in which Mr. Boudoures and his toady colleagues act.

Although the Board decides capriciously on most appeals (for example, it overrules permit denials of the Fire Department more than 85% of the time) it is with respect to zoning variances that its actions are the most damaging and the least defensible. The lawless abandon with which the Board performs is compounded to the public detriment by the inaction or complicity of the City Attorney.

The applicable law, Section 305 of the City Planning Code, is quite clear in prescribing five conditions which must be met for variance approval. If just one of the conditions is not met the variance may not be legally granted. The Zoning Administrator (ZA), working under the Planning Director, makes the initial determination on variance applications and as a matter of practice tends to be fairly lenient on virtually all applications except those which clearly fail to meet the five conditions. A decision by the ZA either granting or denying a variance may be appealed to the Board of Permit Appeals. A survey of the decisions of the Board on Variance appeals indicates that the Board decides for reasons and on grounds that have nothing to do with the fair, objective and consistent administration of the Planning Code which the law requires.

A group of graduate students in my urban planning law course at California State University, San Jose, recently studied the work of the S.F. Board of Permit Appeals. They found that from January 1971 through June 1972 there were 20 appeals taken from decisions of the ZA denying variances. The Board sustained 5 and overruled 14 decisions, 1 matter was still pending at the end of the period. It has been confirmed that a 70% overrule is representative of the actions of the Board since June 1972.

Either the ZA or the Board is seriously in error in interpreting the Planning Code. Unfortunately, the City Attorney has not bestirred himself to act or even to provide intelligent guidance to correct this ludicrous disparity of interpretation of law by those charged with administering it.

The variance procedure itself is a valuable safety valve for relieving, in appropriate cases, property owners from an overly rigid enforcement of zoning. As administered by the S.F. Board of Permit Appeals it is an enormous sieve through which passes every variance applicant bent on

disregarding or undermining community planning and development controls for his own private purposes.

Thomas H. Crawford
SF

MOVES TO PREVENT TENANT SHOCK

I would like to point out a few possible errors in a recent article by Michael Miller about Peter Boudoures and the Board of Permit Appeals ("The 9 Conflicts of Interest of Peter Boudoures," Guardian, 6/6/73). The article seemed to project the idea that Mr. Boudoures was favorable to me because I have a loan with Olympic Savings. If I were to default on that loan, Olympic Savings could then foreclose on a loan of \$12,569 and sell the house for about \$25,000. Why should they help me? Any more than you would because I've subscribed to the Guardian for about 2 years?

The room heaters were removed from the apartments before I purchased 574 Third St. in 1962. Tenants say it was always where they wanted the bed, or the sofa or something and the heaters were seldom used except in Dec. or Jan. About 3 years ago I put a sign on the office door saying—anyone who wants a heater, please see manager—no takers.

In 1968 the entire Board inspected the building, then ruled new wiring was not needed. Many tenants were encouraged to attend the hearing. Many of their names are on record at the hearing. These were long time tenants who knew that their \$75 rent (2 room apt.) would be raised if this work was done. Shortly after this, one of the Building Inspectors told me to put "porcelain" link in the pull chain over the wash basin which would protect the tenant from possible electric shock. This was done.

All minor violations have long since been done, such as fire proof basement and roof doors, sealing hall closets, installing 18 fire extinguishers (all of which have been stolen).

On Feb. 26, 1973, I asked the Board to remove the hall sprinklers or smoke barriers from the list of violations. The Board found for the Building Dept. not me. They said hall sprinklers must be installed.

Your reporter called on the phone before the article appeared in the Guardian, but his questions seemed to try to establish link from Mr. Boudoures to me, nothing about the building violations or the sequence of events re the hearings etc.

In general, I'm much in sympathy with the policy of the Guardian, but I feel your reporter should be more accurate.

Perhaps you could see fit to putting a little note in a near future issue about what I've written here if you find it to be correct?

Owen Mears
SF

A POETIC THANKS

As a citizen intensely interested in literature and in the proliferation of bay area poetry especially, I celebrate your monthly literary supplement to the Guardian.

No single effort has produced such a meaningful result in this direction—upon those of us who actively participate in the poetry scene as artist & audience, and upon the community at large.

Because of your interest, I watched the poetry readings at Minnie's Can-Do grow from a scraggly eleven poets in January '72 to overflowing capacity a year later. Spirits are higher among small press publishers now than I have ever seen them, energized unquestionably by the fact that a respected community voice has allied itself with its artists.

If I may speak just this once on behalf of my fellow poets, it is to express our deep and heartfelt appreciation for lightening our load and leaving parts of us free to find the songs of joy so desperately needed by us all.

Ronald Hobbs
SF

MURDEROUS SELF DEFENSE

For a few years now I've heard the expression "confused liberals" among leftist friends but it was only with reading Larry Peitzman's review of "State of Siege" (Guardian, 6/6/73) that the meaning of the phrase hit home.

Contrary to Larry's evaluation of 'good guys and bad guys,' in the basic Marxist perspective men and women are shaped by the events and structures around them and are not moralistically 'good' or 'evil'.

We start out quite sympathetic to this family man about to die. It is only when we begin to see him through the eyes of people with their backs to the wall that we, too, realize why he must be fought. And why what he represents must be destroyed. If it were individual men and women that the Director sought to deal with, then he could have easily chosen a more blatantly brutal type. He chose Montand precisely to state that the fight involves humans and that in the process of serving a brutal system (CIA, Imperialism) Mitrione becomes a brute. For the reviewer to talk about Costa-Gavras' "Scheme" borders on denial of the historical events around Mitrione-CIA-Brazilian and Uruguyan Death Squads.

I suspect Peitzman's liberal sensitivities were jostled a bit by the death of one CIA hit man. He might have some of that for the hundreds of political prisoners who have experienced the tender mercies of Mitrione's System.

"Murder" is not the name of the game, Larry; self-defense against the "kind of world" that your economic-political system has created is.

Michael P. Noon
SF

DIANNE REPLIES

I was somewhat surprised by your unfounded statements on my environmental record as Supervisor in your latest "Politics" column.

Just to set the record straight. I believe my position with respect to environmental and neighborhood issues has been a strong and positive one. I have tried to advance the cause of neighborhood protection and to improve the quality of residential life, which I believe to be the number one issue in San Francisco, in a number of ways.

We have fought for legislation to implement a "Transit First" Policy, opposed the University of California Dental School because it encroached on residential life and sponsored legislation to give residents and merchants preferential parking in residential areas inundated by commuter automobiles, to name a few.

As one who has consistently supported strong height, density and bulk controls, I have often spoken to planning issues, and as Chairman of the Planning and Development Committee of the Board of Supervisors intend to continue to do just that. I would remind you of my position to high-rise development on the waterfront and my opposition to the Southern Crossing.

There are three important arguments which make the Yerba Buena Center a proper and viable project: 1.) it will provide a much needed home for one of San Francisco's major industries - tourism; 2.) it is correctly placed from a planning point-of-view; and 3.) it will provide approximately 37,000 greatly needed jobs.

The subject of public power has been a major bias with your publication and I know that all who do not agree with your point-of-view are going to be chastised. However, all the evidence before me indicates that public power in San Francisco is neither in the public interest or necessary and when run by the government would be more costly to the taxpayer and provide less efficient service.

I would be pleased to discuss my public record with respect to environmental issues with interested citizens or reporters at any time.

Dianne Feinstein
Member
Board of Supervisors
SF

THE UNDEAD MONOPOLY

(This is an open letter sent to FCC Commissioner Nicholas Johnson. For Johnson's dissent see Guardian, 5/24/73.)

Dear Mr. Johnson:

Your courage in dissenting in the face of corporate monopoly is highly commendable. With your departure from the FCC, June '73, no doubt an Admini-

stration "yes-man" will replace you. Please send me a copy of your 24-page dissent and other related decisions of the Commission.

Without newspapers like the Bay Guardian and TV news coverage such as KQED Newsroom, and your minority dissent, ours would be a "dodo bird" society; it flies backward to keep the wind out of its eyes.

I would like to pose a question for the majority of the commission to reply honestly:

"What portion of the 'laundered money' of the Committee to Re-Elect the President was a Chron/KRON donation and was it used to ease the 'squirms, twitches and fidgets' of that majority?"

The attitude of a Corporate Monopoly is "the public be damned". A monopoly is likened to a vampire sucking out the life of society and all that remains is a society of zombies.

Dissent is a precious thing. It is the "stuff" that gives life to a society. Therefore, dissent must not be censored.

If the majority choose to ignore the above question, on the grounds an answer might tend to incriminate them, then the present Senate Hearings should broaden out the inquiry of how campaign contributions influence Federal appointments. This would open a whole new can of peas.

S. Warren Burel
San Rafael

A STEP BEYOND ON DRUGS

Congratulations on good article re: costs of prescription drugs ("High Drug Prices," Guardian, 3/28/73). You might however want to go one step beyond that analysis and question the very need for those drugs for the elderly. I and an associate did, and found this demand can be reduced. Attached article in latest issue of "Perspectives on Aging" (National Council on the Aging, Washington, D.C., April 1973) is a summary of our research findings.

I should also point out that some elders have gone off drugs and medical doctors completely, and instead have switched to lifestyles revolving around organic foods and nutritional therapy, chiropractic, and exercise—with significant numbers consulting naturopaths. Perhaps you can locate some case examples in the Bay area for other elderly people with heavy dependencies on mood modifiers (especially women) to follow.

Frank Heller
Washington, D.C.

KEEP THOSE LETTERS COMING

... And for best chance of publication, keep them short, like one typewritten page, double spaced. Include name, address, phone for verification. We don't print anonymous letters and we don't print "Name Withheld" letters.

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"It is a newspaper's duty to print the news and raise hell."
(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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Environment

CHEVRON'S HILLTOP IN RICHMOND

Another skirmish in the developing so-called conflict between jobs and the environment is underway in Richmond and, just as with the "energy crisis," there's a big oil company—Standard Oil, this time—at the root of it. Here, as in the energy brouhaha, Standard is whitewashing itself as a friend of the working class in its moves to grow bigger and bigger.

At issue: a new 610-acre shopping/residential complex planned for open hills owned by the Chevron Land Company on the outskirts of Richmond. Like the Albany Hill highrises (Guardian, 6/20/73), the Chevron project—known as the Hilltop Shopping Center—has already won city government approval. And though it doesn't have the dramatic highrise, high density characteristics of the Albany project, Hilltop could pose an even greater threat to the social and environmental future of the East Bay.

Richmond—and Hilltop—sit in the middle of fast-growing West Contra Costa County which, despite a 51% population burst in the last decade, remains one of the choicest fruits yet unpicked by the developers. There are huge ranches and vast open, rolling hills within 45 minutes of downtown San Francisco and BART will provide a new easy access. "The Bay Area's growing," boasts Terry Sellers, editor of the pro-development Richmond Independent, "and one of the areas left is West Contra Costa."

Richmond itself has seen little benefit from the expansion. With a heavily black and working class population and unemployment moving toward 30% in some neighborhoods, Richmond has been slipping while surrounding areas soar. For years many local people, including some of Hilltop's opponents, have tried to attract some major shopping/residential construction to the chronically depressed downtown. With large vacant lots (remnants of a near-fatal bout with redevelopment) and a newly opened BART station, downtown could easily accommodate as well as use some fresh, job-producing development.

And that's where Chevron comes in, or, actually, doesn't come in. Downtown, it seems, is too risky. Comments the Independent's Sellers: "Shopping center people are not in the charity business. I've never known anyone to locate in a ghetto."

Instead, Chevron is locating its Hilltop complex in a green belt area designated as permanent open space in the 1970 ABAG regional plan. The center will include a 4,400 unit apartment (projected maximum population 13,200), huge parking lot, artificial lake, and "climate controlled malls and courts for pedestrian shopper circulation and activities." All this in place of natural, rolling hills.

The environmental effects are clear: more and more of the same. The shopping center will rely almost entirely upon automobile access, severely taxing the local air and the local lungs. Even Richmond's own Environmental Impact Report (EIR) on the project admits that today's "ambient levels of combined oxides of nitrogen already exceed the state's standards."

And what of the people who live in the integrated, middle-class neighborhood close to the proposed site? The EIR continues: "Neighborhood residents abutting Hilltop may experience interference with daily functions such as normal conversations, sleep, daily tasks, and some recreational activities."

Chevron and the city government have so far succeeded in selling this disaster to the public by waving the banner of more jobs, turning popular opinion against the environmentalists. Though in fact the project will ultimately supply white-collar jobs much more than the needed blue-collar employment, the corporate hard sell has succeeded so far.

One of the key arguments used by the boosters of Hilltop is the promise of lower property taxes for the individual homeowner. According to the Richmond EIR, the project will "double the tax revenue" for the city. There's one loophole, though, and it's big enough for a Standard supertanker to slip through: again according to the EIR, that tax revenue won't be available for the city to use to help out the taxpayer, because it will be helping out Chevron. The project will necessitate a "revenue freeze" lasting some "five or ten years" on tax income gained by its construction and operation in order to finance "certain improvements for the hilltop area, principally road improvements."

So much for the tax rollback.

The major thrust against the Hilltop project now sits in Contra Costa County Superior Court, in a suit charging the Richmond EIR is insufficient, lodged by the West Contra Costa Conservation League. According to League president Jean Siri, the immediate outlook for a victory over Hilltop is good. But in the long run, until the economic stress in Richmond is somehow alleviated, there is little hope that the corporate forces will stay frustrated.

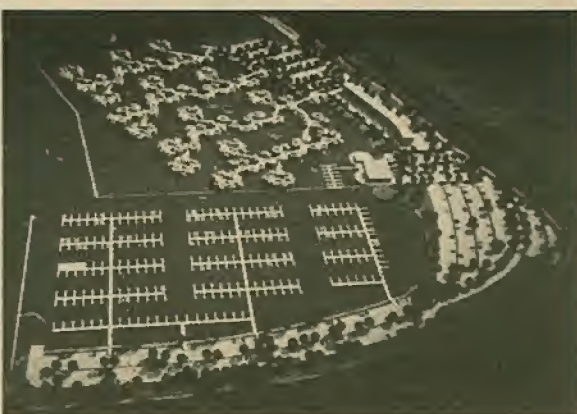
THE NEW (ECOLOGY) ACTION ARMY?

SF Bay may be getting a new savior, folks, and it's none other than the Army Corps of Engineers. The Corps already has jurisdiction over the Bay up to the mean high water line, requiring permits for any filling, dredging or building, and there are new, tougher guidelines in the works. As proposed May 10 in the Federal Register, the new rules state "the unnecessary alteration or destruction [of the wetlands] should be discouraged as contrary to the public interest."

If followed strictly, the new rules should improve on BCDC's (Bay Conservation and Development Commission) record of permits granted to developers. Says the Corps public information office: The Bay will no longer be used as a source of real estate, which ought to mean, for example, no massive development on the 10,000 acres of wetlands Westbay claims south of the airport.

A caveat: The rules are a good sign, but we'll have to wait and see specific actions by the Corps. Remember, this is the same agency talking about dredging out the Bay to bring in the supertankers and invite major spills.

BIG PLANS FOR THE MUDFLATS



Think of this . . .



. . . when you look at this.

Those incredible pieces of wooden folk-sculpture that give Emeryville its sole bit of culture and visual interest could well be under the bulldozer before long. The newest development to slip through the BCDC grandfather clause for Emeryville is a big hotel-harbor complex called the Anchorage, formerly handled by Trimont Land Co., now by Lungo Associates of SF, who will soon be smoothing out the garbage landfill on the mudflats just north of the sculptures.

Politics

THE CAMPAIGN SPENDING GAME

At the SF Supervisors meeting June 18 the Kopp/Molinari/Barbagelata fight to push Kopp's spending reform bill through the board demonstrated some fine points:

1. Sup. Francois, the man who joined the board as a fighting civil rights liberal, spoke directly to his new constituency in leading the floor fight to delete provisions prohibiting union and corporation donations. Says Francois: little people don't finance campaigns, we need the unions and corporations.
2. Kopp, Molinari and Barbagelata demonstrated rare legislative integrity. All spoke with conviction, Kopp carried the day with an authoritative presentation which went on to delete a prohibition against union/corporation contributions. It was 8-3, the sponsors dissenting.
3. It's a good bill, better than nothing, but it's watered down without provisions for an independent bank trust officer to oversee the funds, without prohibition

against corporations and unions, without prohibition against phony committees and campaign dinners. Still, the \$500 limit and maximum limit are good. Together with district elections and more good candidates like Jack Morrison, there may be hope for some change at City Hall. But don't look to the "liberal/conservation" bloc to cause it.

POLITICS OF DELAY IN BERKELEY

That official Berkeley report on the Hardemann-Markey Model Cities problems (Guardian, 5/9/73) has been prepared by City Manager Paul Williamson, but the City Council has postponed public consideration of it until June 26. The report essentially denies any conflict of interest existed when H-M purchased four pieces of property from black realtor (and Widener friend) Leonard Wallace, even though H-M board member (and Widener ally) Edward Harris is listed as an agent in Wallace's business.

Insiders, including a former UC real estate law professor, call the report "a whitewash" which leaves most of the big conflict questions unanswered; come to the meeting (June 26, 8 p.m., Berk. City Hall) to see how the City Council responds.

A telling footnote on the "liberal" Berkeley council majority: At the June 19 meeting, the council was scheduled to consider the hot issue of rent control and official city policy—in short, whether or not to freeze the rents. But just as the matter came up on the calendar, though it was just past noon at the time, the "Berkeley 5" (Widener, Kallgren, Ramsey, Hone, Sweeney) all stood up and ambled out of the room—leaving no quorum, and no chance for the council to act.

THE PEOPLE VS. TOM O'CONNOR

Another anti-democratic gem from SF City Attorney Tom O'Connor: He backed Registrar of Voters Emery Mihaly in giving Citizens for Representative Government a shorter-than-usual deadline for filing signatures on their campaign to put a district election measure on the November ballot.

Usually, petitioners have a year to collect signatures for a charter amendment, then a grace period to collect more if they fall short (the Reagan tax initiative is now using such a grace period). But though CRG has collected names for a mere six months, Mihaly is allowing them no grace period at all. If they fall short by two names, too bad. O'Connor, who has opposed the CRG measure from the start anyway, willingly put his stamp of approval on Mihaly's ruling. That's one more reason why we need a new City Attorney in November.

WIPING OUT DISSENT IN SAN CARLOS

John Boucher was one of the two San Carlos planning commissioners who wisely opposed the Lincoln Property apartments-on-the-hilltop scheme last year (Guardian, 6/20/73), and the City Council has now repaid him for his efforts by refusing to reappoint him to his job—the same treatment the council earlier gave his fellow opponent. Result: a commission that is unanimously pro-development.

The move is more incentive for San Carlos residents already working on a petition to recall the development-oriented councilmembers—a petition which has an excellent chance since development opponents got more than 4,000 signatures (enough to elect new councilmembers) on an anti-Lincoln Properties petition last year.

YERBA BUENA, CONTINUED

Once more, a delay for the stumbling Yerba Buena Center: The SF Planning Commission has postponed until June 28 final consideration of the YBC Environmental Impact Report (EIR). This delay pushes final action by the Board of Supervisors and Redevelopment directors back to July 23 (City Hall, 2 p.m.).

Meanwhile, Sup. Ron Pelosi wants to make an end run around any possible future hitches to the project by placing a YBC initiative on the November ballot even if the Duskin petition fails to get enough signatures. The Pelosi logic: if Duskin doesn't get on the ballot now, he might try again for the June '74 ballot, and the center can't go ahead while such an initiative is pending. A delay of another year could be fatal, so Pelosi wants some statement by the voters as soon as possible in hopes that a vote of confidence could be used to roll over any remaining roadblocks.

SUPPORTING CHILD CARE

Another good petition to back: to put a policy statement on the November SF ballot, making it a policy of the city to provide low cost quality child care for SF's children. It's just a policy statement and specific funding programs must follow; since it's not a full-fledged initiative it only needs 12,600 signatures by Aug. 6.

To sign or offer help, contact Child and Parent Action (CAPA), 2299 Market, 665-1165.



Photo by David Powers

Transfer station in southern San Francisco: There's money in garbage!

With the blessings of City Hall The Scavengers do Better Than the 10 Biggest Corporations in San Francisco

By Vicki Sufian

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Back in the early 1930s, the scavengers and the city got together and started another great San Francisco tradition. They secured exclusive, non-revocable permits which gave the two scavenger companies (Sunset Scavenger and Golden Gate Disposal) a monopoly in perpetuity to pick up and haul garbage in San Francisco.

It was then and is now one of the most lucrative giveaways since the days of Abe Ruef and since City Hall sold out its Hetch Hetchy public power to PG&E in the early 1920s. There was but one tiny condition on this one way conveyor belt of profits from City Hall to the scavengers: the scavengers' jointly owned subsidiary, Sanitary Fill Co., was to build a recreation center on Southern Pacific tidelands near the San Francisco border where they were dumping the garbage and filling the land, according to a 1935 contract with Sanitary Fill.

If the scavengers didn't build the center or otherwise fulfill the sweetheart contract, the scavengers would have to forfeit a \$50,000 bond.

Today, after the scavengers have cleaned up millions in monopoly garbage profits for 40 years, the recreation center is still unbuilt.

How could the scavengers keep making lots of monopoly profits but never get around to building a park as a condition of their right to make these profits? I couldn't get a satisfactory answer anywhere.

Sunset Scavengers said they couldn't remember. Nobody could tell me what happened to the bond. The provisions for a scavenger-built park mysteriously disappeared from three succeeding contracts. The Public Works Department had no records on the matter. The City Attorney's office said it wasn't legally required to look into it and wasn't about to do it. The only person at City Hall I could find who seemed to get the point was a clerk in the City Clerk's office who mused, as we went over the records together, "They never built that park, did they?"

The two companies, according to their financial statements on file in the Controller's office, are doing better on return of invested capital than almost all of the big non-regulated businesses in the city like Standard Oil, Transamerica, Safeway, Kaiser Aluminum, Hewlett-Packard and better than regulated companies like PG&E, PT&T and Southern Pacific (see box).

Sunset Scavengers in 1972 had a net profit of

\$389,639, retained earnings of \$1,085,856 and a phenomenal record of 26.7% return on invested capital, which is the key figure to determine the financial health and profitability of a business. The Golden Gate Scavengers in 1972 had a profit of \$704,942 in 1972, retained earnings of \$1,569,063 and a 14.3% return on invested capital.

Yet, despite these whopping profits made possible by a city-granted monopoly, neither company pays a franchise fee to the city. This makes the scavenger operation unique in San Francisco (all other city franchises, even PG&E, pay a franchise fee ranging from 24.5% of annual revenue for the private restaurant at Stow Lake and 77% for the parking lot at the Opera

The scavengers not only pay nothing to the city, but the city provides them with expensive services such as acting as a collection agent.

House down to 6% for restaurants at Fisherman's Wharf). It also makes the scavenger operation almost unique in the Bay Area (only six other cities don't have a franchise fee, while 64 do).

Thus, the city has lost millions in franchise revenues for the past 40 years and now, when it is so financially hard-pressed it is talking of crippling cable car service, it still gets not a penny in fees from the scavengers.

In fact, the scavengers not only pay nothing to the city, but the city provides them with, among other things, expensive services such as acting as a collection agent. It passed an ordinance last year requiring for the first time that every resident has to have the scavengers collect his garbage and has to pay (\$2.40 per month) for this requirement by law.

The city, through the Public Health Department, takes care of delinquent accounts, complaints and reimburses the scavengers for 60-day delinquent accounts from a revolving fund of \$160,000. It also uses the tax collecting power of the city, with the ability to put a lien on property with the Supervisors acting as an appellate court if the resident does not pay.

Last year the city paid the scavengers for 500 delinquent accounts. Thus the scavengers take no normal business risks on residential accounts and, unlike almost every other business in the city, have none of the expensive and time-consuming problems of collecting bad debts and slow cash flow.

There is no effective way for the city to renegotiate the no competition, no risk deals because they've been arranged so that they amount to a contract in perpetuity with the scavengers. Here's how it came to pass: the scavengers and the city in 1932 put through a charter provision, approved by the voters in the full charter, that divided the city into 97 garbage districts. Then, in the next 10 years, Sunset and Golden Gate merged with the rest of the city's companies and carved up the exclusive territories so that Sunset Scavengers got primarily residential accounts and Golden Gate, commercial.

The charter also nailed down the exclusivity and perpetuity of the scavenger permits. The clincher: the scavengers can be removed from service only if 20% of the residents on a given route complain about their service and the Department of Health finds the complaints valid, and another company is equipped to take over. Even then, they can be removed only from a particular route. Which makes it virtually impossible to remove the scavengers, and nobody has made a serious attempt. In our survey of Bay Area and national scavenger operations, we couldn't find another private company that had as juicy a deal as this in perpetuity.

A 1956 charter amendment, floated through with the help of Whitaker & Baxter public relations firm, took the power to set rates out of the hands of the voters and put it before a City Rate Review Board headed by the Chief Administrative Officer, with the Controller and Director of Public Utilities as the other two members, who act on recommendation of the Department of Public Works. (Previously, whenever the scavengers wanted a raise in rates they had to get voter approval, which they didn't get with the regularity that they wanted and the substantial profits they had been getting for years from salvaging were declining.)

investigation

Since 1956, the scavengers have gotten six rate increases, the last in 1971, the next expected this summer when the scavengers' salaries will be going up with the new teamsters union contract.

The board in effect guarantees the scavengers will make 5% after tax profit on gross revenue from residential accounts. This 5% figure may seem low, and Leonard Stefanelli, president of the Sunset Scavengers, says the profit is closer each year to 3½%. But this is mighty good considering that this profit is guaranteed each year, after operating expenses. That guarantee also means the scavengers have little incentive to keep wages down (stockholder drivers, for instance, get more than \$300 a week based on Teamsters Union contract plus stock dividends) and little incentive to keep costs down.

Return on stockholder's equity is a more meaningful measure of the companies' total worth. It reflects the amount of money earned on investment and is related to risk, high return usually comes with a risky, speculative investment. Yet the Sunset Scavengers, with a 26.7% return, is a no risk, regulated enterprise. Why should the scavengers get so much for so little? They are profitable enough to buy Los Altos Garbage Co. for \$1,500,000 and to consider going public to bring in more capital for more ventures.

Jeffrey Lee, Assistant Director (Planning and Control), Public Works Department, and other city officials find nothing wrong with the scavengers' arrangement. Lee argues that the \$325,000 worth of free services the city has been getting since 1971 (before that it amounted to about \$100,000) is sufficient. "We could ask for a million dollars," he said, "But it would come out of the ratepayer's pocket. It would raise the operating expenses and in order to give the scavengers their guaranteed 5% profit the residential rates would go up."

But Lee's solicitude for the ratepayer only goes so far. For the ratepayer is also a taxpayer and his taxes would be lower if the scavengers would pay the sort of franchise fees they do in Oakland and other California cities, and the city didn't provide expensive services such as debt collection and paying off delinquent accounts from a \$160,000 slice from the general fund.

More: the scavengers have never paid a dime of franchise fees, but the city this year exceeded its 50,000 ton free collection allotment and will pay \$60,000 to the scavengers to collect and haul the extra 30,000 tons. The conveyor belt goes just one way.

Would the scavenger rates have to go up with a hefty franchise fee? The accountant who helped us analyze the scavengers' financial data for this story put it this way: if the scavengers had enough money to buy out the Los Altos Garbage Co. for \$1.5 million, they could afford to pay a substantial franchise fee to San Francisco, the source of their good fortune. He pointed out that if Sunset paid a \$200,000 franchise fee their rate of return last year would have still been about 20%. If it paid \$400,000 its rate of return would have been 13%.

Lee agrees that other cities like Oakland with half SF's population may be getting more money from franchise fees than SF is getting in free collection services but he says it's a miniscule difference. "It's like going to one restaurant and saying you're getting more sugar there than at another restaurant," he said.

Consider, however, the millions of dollars SF has lost over the years. Until 1971 SF got only about \$100,000 per year in free collection which means the city lost millions in comparison to what Oakland got over the same period for a 5½% franchise fee and free collection services. Today, SF is still losing heavily in comparison to Oakland and virtually all other cities with franchise fees.

What do other cities get in franchise fees? Last year San Jose got \$366,995, Oakland got \$394,000, Fremont, \$154,000, Hayward, \$146,984 and Sunnyvale, \$111,440. In addition, Oakland, Sunnyvale and Fremont received free collection and disposal of municipal garbage.

As an Oakland official involved with regulating the Oakland scavengers told me, "Rights to collecting garbage is a privilege and the garbage companies should pay for it."

The case of Los Altos makes the point neatly. Sunset Scavengers has owned (9/10ths interest) the private garbage company in Los Altos since 1971. Los

Altos requires Sunset to pay a 10% franchise fee and give the city-free municipal collection and disposal, which means it has a much better deal with Sunset than does San Francisco.

In Boston, Milwaukee, St. Louis, Jacksonville, Detroit, New York and most cities outside the western states, garbage is collected on a municipal basis and residents pay nothing directly for the service. The costs of collection and dumping would be reflected in the tax rate, but there would be no profit margin and operating costs could be more effectively controlled.

In most western states, garbage is collected privately, but in no city in my survey could I find a private company with as juicy a deal as in San Francisco.

The man who heads the lucrative Sunset Scavenger Company is Leonard Stefanelli, an affable and dynamic man, who fulfilled his high school teacher's prediction that he would grow up and become a garbageman. He's been with Sunset for 20 years, first as a garbage collector, later as president, and can rattle off scavenger history back to 1916. His fast talking, fast moving style has earned him the nickname Roger Ramjet. During the three hours I interviewed him he covered everything from the history of the scavengers to the oldtimers luncheon they were planning for retired members and whisked me around (along with a fourth grade class) all the buildings and points of interests out at "the dumps."

He was quick to tell me that the scavengers have no connection with the Mafia. "We're Genovese," he emphasized.

Extremely proud of his company, Stefanelli cited the Environmental Protection Agency's report that the Mt. View landfill operation is the best in the country, and told me "San Francisco is the only city in that country that's never been without garbage collection service."

A collector of antiques, he adds to his collection from the 2,500 tons of garbage passing daily through the "Palazzo della Mondizia," Palace of Garbage, his affectionate name for the receiving station, the largest of its kind in the world. While I was sitting in his modern, wood paneled office, there was a rap on the window and a garbageman handed him an old vinegar decanter and salt shaker. "It's amazing what people throw away," he said.

Before I even asked, he assured me that the scavengers weren't making a lot of money. "We're not even making the 5% profit the city allows us. We only make about 3%. In fact," he added, "we're losing money. Hunter's Point Navy Yard, a big account, is closing." Note: The January, 1972, garbage ordinance requiring mandatory garbage service added an estimated 4,000 new residential accounts to their rolls.

He told me that everyone gets paid the same hourly wage but the garbage collectors get more per week than he does because of their guaranteed overtime. "I'm only 77th on the payroll. Of course I get an expense account and meet people like Alioto."

He said the scavengers do not give campaign contributions. Perhaps as a group they don't. But Stefanelli and members of his board have as individuals contributed to campaigns of Alioto, Barbegelata, Boas, Molinari, Mendelsohn, Finnegan, Kopp and Gonzales.

Stefanelli scoffs about the political power of the scavengers. But it's always been a potent political power in San Francisco, as conservationists can attest who tried to get City Hall to stop the scavengers from dumping in the Bay off Brisbane for years and now to get them to stop dumping in Mountain View. When the going gets tough City Hall runs interference for them as Alioto did the other day in Mountain View over the fact that they didn't have a Corps of Engineers permit to fill.

Scavenger power derives from the nature of garbage collection as a monopoly grant in San Francisco, as a health matter and subject to health regulations and because the Sunset Scavengers are one of the nine biggest SF landowners (up there with SP, PG&E and Metropolitan Life).

The scavengers have always had a colorful history. Until 1920 there were hundreds of independent scavengers, who owned their own trucks, driving about town on overlapping routes, often collecting two or three times from each house.

The independent scavengers joined either Sunset or the Scavenger Protective Association (which changed its name in 1965 to Golden Gate Disposal). Both companies are still essentially the same, each stockholder has equal amounts of shares. But not all workers are stockholders these days. The two companies still own Sanitary Fill Co. which disposes of the garbage. Sanitary Fill Co. contracts with Easley & Brassy which does the actual landfilling.

Controllers for years were complaining about the scavengers' bookkeeping, according to Robert De Roos in a 1947 Chronicle article.



THE GREAT GARBAGE TREK

The most difficult thing about traveling around the world to look at garbage is convincing friends and associates that trip is not actually a junket. The term "junket" always evokes images of luxurious travel to exotic places, nights filled with fun and revelry, and days of dissolute indulgence in life's pleasures.

During five years of employment with the Greater San Francisco Chamber of Commerce I have made three trips in search of the Shangrila of garbage dumps—the Ultimate Disposal System. Each time I have had to endure the jests and jibes of envious friends who mistakenly concluded that these quests were fun. Little do they know of the hardships my fellow environmentalists and I have had to bear.

Our trips have been filled with indescribable dangers and unspeakable discomforts! There was, for example, that occasion in Munchen when we were confined in a stuffy meeting room confronted with naught with which to whet our whistles save undrinkable mineral water and a Teutonic brew with the strange appellation Lowenbrau. Or, there was the time in Japan when we were introduced, without explanation, to the Oriental delicacy known as sashimi. Only recently we were trapped on a

JOHN GREENAGEL



A tale of
John Greenagel's
misadventures
as he scouts around
the globe in search of
the Ultimate
Disposal System.

747 which inexplicably completely ran out of spiritus fermenti and we were forced to survive for 1,500 miles on nothing but food and water. And I have not even mentioned spending our waking hours wading into garbage dumps, scrutinizing incinerators, and nosing around compost heaps!

Imagine our reaction when dear friends cruelly implied that we had undergone these horrors for pleasure's sake!

You can understand my reluctance to accept an invitation earlier this year to accompany a group of Northern California solid waste management experts bound for Denmark, Sweden, and the Soviet Union. Devotion to duty, however, prevailed. On April 29, 32 of us embarked on our historic journey for the advancement of environmental science. Only 31 emerged safely from the Soviet Union two weeks later—but more on that, dear reader, anon.

Our first port of call was Copenhagen—the fabled "salty old girl of the sea." We soon discovered that not all of the girls of Copenhagen are salty, old or have any connection with the sea. But we were steadfast in our determination to get to the bottom of the Danish garbage disposal system and had little time for dalliance.

John Greenagel reports in San Francisco Business, the Chamber of Commerce publication, on the 1970 garbage trek with the scavengers and Myron Tatarian, Robert Mendelsohn and Robert Gonzales from City Hall.

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“And they could not do anything about it -- a fact which indicates the scavengers have certain powers at the City Hall. Certainly as late as 1940 there was evidence that the scavengers maintained a slush fund for campaign contributions. They favored certain supervisors with funds and contributed heavily to Mayor Rossi's various campaigns. The scavengers deny there is any payoff today.

Today, nobody challenges the scavengers and their sweet deal at City Hall, and, as Stefanelli told me, “nobody has ever written anything bad about us before.”

Alioto, Reagan, top city officials and serious candidates for public office come to scavenger meetings and speak. Stefanelli and John Moscone, president of the Golden Gate Disposal Company, contribute money to political campaigns. And city officials who deal with the scavengers hobnob with them on great garbage treks to Germany, Japan, Scandinavia and Russia. There were trips in 1966, 1970 and 1972 and some who went were Thomas Mellon, Chief Administrative Officer and Chairman of the Rate Review Board; Myron Tatarian, Director of Public Works who recommends rate increases, Sup. Robert Mendelsohn, then Chairman of the Health and Environment Committee, and Sup. Robert Gonzales, then a committee member, Jerry Burns, Chronicle City Hall reporter, and Bob Benson, KGO news director. Sups. Ertola and Francois turned down their invitation to Japan in 1970.

Who paid for these jaunts? Not the city, it turned out, but there is some mystery. Bill Dauer, Chamber president, denied it paid. Tatarian, who went on all three trips, says he assumed the chamber paid since it issued the invitation. Sunset says it paid only for its members. Mellon denies even going, but Stefanelli says he was along on the 1966 trip to Germany.

Everybody we found who would talk about the trips said they were worthwhile. New garbage sites must be found, after all. Some questions: Why do all these people need to go? If the scavengers have the monopoly business, why can't they go along and bring back some reports? If it's a city problem, why doesn't the city pay its own bills for its own people instead of allowing unidentified third parties to pick up the tab?

Garbage, says Mendelsohn, is everybody's problem. “If business wants to participate in finding a solution, that's fine with me.”

How the Scavengers Clean Up at City Hall

1. The two scavenger companies (Sunset Scavenger and Golden Gate Disposal Company) do extremely well financially. Sunset last year made \$389,639 and Golden Gate \$704,942 net profit after taxes. And, more significantly, both get a far better return on their investment than most other businesses in town. For example, Sunset received a far larger return on shareholder's equity than did the SF Chamber of Commerce's top 10 companies and some other big businesses we surveyed in 1971 and 1972 (below). Golden Gate did better than any but Safeway.

	1971	1972
	(return on shareholder's equity) *	
Sunset Scavengers	20.6%	26.7%
Golden Gate Disposal	12.0%	14.3%
1. Standard Oil	10.4%	10.8%
2. Safeway	15.38%	15.81%
3. Lucky Stores, Inc.	14.06%	10.27%
4. Foremost McKesson	0.98%	1.59%
5. Transamerica	8.38%	11.3%
6. Bechtel	Family owned. No figures available.	
7. Southern Pacific	5.6%	6.4%
8. FMC	7.9%	10.7%
9. Crown Zellerbach	5%	6%
10. Kaiser Aluminum	4.2%	2.1%
Hewlett-Packard	14.6%	14.4%
Pacific T&T	6.3%	7.4%
Bank of America	13.9%	13.5%
PG&E	11.4%	11.7%

* Return on shareholder's equity means what a company

makes on its invested capital. You get this percentage by dividing the net income attributable to common stock for the year. For example, to get Sunset's 1972 percentage, we divided their net income, \$389,639, by their average total shareholders' equity, \$1,459,500, which comes to a whopping 26.7%.

2. They clean up with the backing of City Hall and lots of subsidies. The city gives them the monopoly of an essential service. Requires everybody by law to pay the scavengers for garbage collection. Acts as a collection agent for the scavengers and keeps a \$160,000 revolving fund to pay the scavengers if a resident defaults on payment. Scavengers get default payments in 60 days. Gives the scavengers a contract in perpetuity (the only one like this in City Hall) and (unlike every other city franchise and unlike all but six other Bay Area cities) does not require the scavengers to pay the city a franchise fee. Puts them under a rate review board which guarantees a 5% after tax profit on gross revenues.

3. They do extremely well compared with garbage operations elsewhere.

A. Most other cities across the country provide municipal collection financed through general fund or property taxes. San Francisco is the only city in the top 100 US cities that relies exclusively on private garbage collection.

B. San Francisco is one of six Bay Area cities (Antioch, San Rafael, Pleasant Hill, Concord, Napa, Pleasanton) which does not require a franchise fee from its garbage companies. Sixty seven cities require a fixed yearly amount or fees ranging from 1% to 25% of gross revenue. Thus, San Francisco loses heavily by comparison.

OTHER CITIES DO BETTER WITH THEIR SCAVENGER CONTRACTS:

	Pop.*	Franchise Fee (% gross revenue)	Dollar Amount	City Pays for Pickup of garbage from city departments	Residents Pay Per Month
San Francisco	704,217	None	None	Free (50,000 tons, \$325,000)**	\$2.40
San Jose	436,965	10%	\$366,995	\$10,003/yr.	\$2.30
Oakland	358,486	5½%	\$394,000	Free	\$2.40
Sunnyvale	96,425	10%	\$111,440	Free	\$1.45
Santa Clara	85,504	10% (for billing serv.)	\$ 63,000	180. per month	\$1.60
Fremont	100,379	10%	\$154,000	Free	\$2.40
Hayward	92,241	10%	\$146,984	1,260.70/yr.	\$2.90
Los Altos	26,398	10%	\$ 43,527	Free	\$2.40

* Population figures based on 1970 census.

** San Francisco gets free collection and disposal of up to 50,000 tons of municipal garbage. The cost to the scavengers was about \$100,000 a year until 1970 when they began dumping in Mountain View. Since, the cost has been \$6.55 per ton or about \$325,000. This year, the city is paying \$60,000 for an extra 30,000 tons.

consumer notes

A Junk Collector's Guide

By Cecily Murphy

Shopping in second hand stores and thrift shops has obvious economic benefits, but it has its pitfalls too, with danger, usually psychological, lurking in every corner. I know this by experience. There was the day when I entered a junk shop in extremely high spirits, in one of my best bargain hunting moods, when my attention was unexpectedly drawn to the afternoon movie blaring out of one of the TVs that was for sale. It was one of your older films, Polish, rather solemn in tone—a real tearjerker, actually. I watched it to the end, left the shop red-eyed and slightly depressed, wandered aimlessly through two more junk shops and finally headed toward home, mumbling and muttering and questioning the value of life.

Then there are specific items you have to watch out for. Like when you spot the exact hockey skates that your first boyfriend, Bobby Mitera, used to wear—the black ones with the grey stripe. You smile nostalgically to yourself until you remember that it's been 17 years since you've seen Bobby—you were 12 then—and you begin to wonder where the time has gone and what you've done with it, anyway . . .

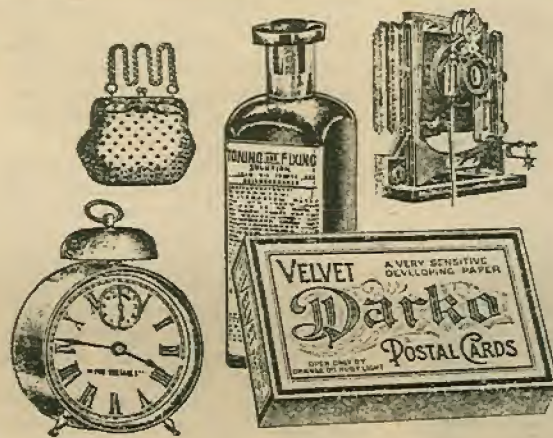
A final warning: if you happen to go shopping with a relative or a friend who has tastes similar to your own you may come to blows trying to resolve the question of “Who actually first saw that newel post with the elephant, the rabbits and the vine-ripe grapes carved on the sides?” Chances are that you'll ride home in icy silence with the newel post in between you wondering why you wanted it in the first place. But all in all, if you exercise a fair amount of caution and try to be prepared, you can avoid most of these pitfalls and shopping in thrift stores can once again become a great way to spend a day. I've been doing quite a lot of it myself lately—here are a few of the good spots I've found.

The Goodwill: 989 Howard St., SF
2279 Mission, SF (branch store)
8th and Alice, Oakl.

St. Vincent de Paul Society: 2272 San Pablo, Oakl.
1745 Folsom, SF

Salvation Army: 26th and Valencia, SF
366 6th St., Oakl.
1833 Fillmore, SF (branch store)
(For more branch stores see the yellow pages of the phone directory.)

These stores carry a large variety of housewares, cheap clothing and furniture. The pots, dishes and silverware you'll find are terrific to have as an extra set for camping or for picnics at the beach (more ecological by far than paper or plastic). It's best to go to the main outlets rather than the branch stores, which often tend to collect large amounts of slow moving items. For example, The Salvation Army branch on Fillmore St. has an abnormally large selection of bowling balls (from \$2) and the Goodwill branch on Mission carries



“One of the most fun things I've ever seen was a throne....\$10”

The Goodwill on Howard in SF is a choice Goodwill, three stories of well organized junk. The best bargains I found here were working televisions for under \$50 and loads of cheap housewares. Don't bother with the “antique” section—most pieces have been refinished and are over-priced. There is a small room on the upper floor, however, where they have let things be.

Here I found small tables and chairs for under \$5, and some overstuffed chairs for \$15.

The St. Vincent de Paul in Oakland is a really great store. I found upright pianos for under \$100, antique typewriters (similar to those used at the Guardian) from \$9. Some good dressers, chairs and tables under \$10 and kitchen knives for under \$1 (ask at the counter). Best of all is junk for the kids—a bucket of marbles (10¢ a scoop), used crayons, old golf balls and baskets of used buttons.

One of the most fun things I've ever seen for sale at one of these stores was a throne, only \$10 at the St. Vincent de Paul on Folsom in SF. It was used last December by the Santa Claus at the Emporium. My sister Kathleen bought it and now spends her evenings sitting in it reading great novels and writing long letters to her friends. In addition to the throne we found some other bargains here. Bird cages from \$1, moderately priced chairs (\$2.50 for wooden—\$20 for stuffed). Over half of the store is an “as-is” section where you will find the best buys.

The Salvation Army stores, for some unknown reason, don't measure up to the other chain type thrift stores. They carry fewer items and what they do have is generally overpriced. The most memorable thing I can recollect from all of the Armys I visited was the Polish tearjerker film I mentioned above. The television it was showing on was overpriced at \$60. I sat on a sofa (overpriced at \$45) next to a lamp (overpriced at \$20) tearfully watching the boy and his dog—the boy losing his dog—the boy finding his dog—the boy giving his dog to a blind man, and so on. The only exception to the Salvation Army generalization I've found is the 24th and Valencia store in SF. There are two separate stores, a block apart, both big and very well stocked.

The Alice Street Goodwill in Oakland isn't as good as the main store in the city but it's still better than most of the Salvation Armys. I found an interesting jeweler's table with a marble inset for \$22. Other things—a large box broken up into cubby holes for \$4, large roasting pans with covers for \$2, a nice wooden double bed frame—partially carved—for \$28 and a ceramic pitcher, white with blue flowers (20 years old) for 35¢.

(Next: Flea markets, auctions and where to donate your junk when it starts pushing you out onto the sidewalk.)

TRIPS

Around Northern California

By Jeanette Foster

A special Guardian guide: the best places to take weekend trips within four hours of the Bay Area. But before you leave, three things to remember—make reservations (weeks in advance for holiday weekends), fill up on gas before you leave the Bay Area (stations in the Valley and along the Coast are starting to close in the early evening because of the trumped up fuel shortage) and take some extra cash, the Nixon economy may have put some of the listed prices out of date.

Each of our six sections (the North Coast, Russian River area, Geysers, Gold Country, the Sierras and Santa Cruz) will guide you to the best roads to take (most scenic, least crowded), good places to stay (reasonably priced hotels with friendly, relaxing atmosphere), where to eat (dinners under \$5, quiet out of the way places as well as the hot spots) and things to do once you're there (where to pan for gold, rent canoes, buy antiques, see the sights). No space to make it the definitive, complete directory to each area, of course, but it will get you started on the best weekend trip you'll ever take.

North Coast

Of all the fine Northern California vacation areas, probably the most romantic weekend trip is along Hwy. 1 up the North Coast. You follow the state's most scenic highway further and further away from the urban blight, clinging to the ocean cliffs with breathtaking views, quaint little fishing towns and long sprawling beaches.

Mendocino is the best destination for a 2-4 day trip, combining plenty of cultural/social activities with unlimited opportunity for relaxation. Filled with all the charm of a New England fishing town (which is why they filmed "Summer of '42" here), Mendocino has old funky hotels, good restaurants, coffee houses, art and antique shops, an art center with performing theatre, and an unbelievably beautiful beach.

Count on good snuggling weather on the North Coast, with cool nights (have a sweater and/or jacket), foggy mornings ideal for sleeping in and warm sunny afternoons.

Also remember: however mellow, this is still a popular resort area, which means its prices are more urban than rural. Lodging runs around \$12-16/night for two, restaurant dinners start around \$5 and entertainment costs about the same as in the Bay Area.

ROADS TO TAKE: You're off the freeway for good soon after you leave San Francisco. Be sure and have your camera for the drive up two-lane Hwy. 1, which follows the ocean most of the way, turning inland through rolling hills occasionally. You'll pass beaches, sheer cliffs, farm country and even redwood forests. Mendocino is probably as far as you'll want to go on a weekend trip, since the drive up Hwy. 1 is 4-5 hrs. depending on Marin County traffic, which gets very heavy on weekends and any warm sunny days.

Coming back south at the end of the trip, turn off at Albion on Hwy. 128, which takes you through 15 miles of mountains and canyons, turning to rolling hills, turning to apple orchards stretching for miles, finally levelling off into flat, logged out country. The last 17 miles are second growth redwood. The entire drive is 60 miles, about 1½ hrs.; at Cloverdale, pick up Hwy. 101 to return to the Bay Area.

PLACES TO STAY: If you don't make it all the way to Mendocino the first night, an ideal place to stop is 16 miles south in Elk, at the Elk Cove Inn, right on Hwy. 1, (707) 877-3321. It's a charming, two story Victorian house on the ocean. Lodging and food comes in a package deal; prices for two start at a steep \$36, but that includes room (beautiful old Victorian rooms, brass beds and all), huge breakfast and a five-course French dinner. Make reservations several weeks in advance, if possible.

In Mendocino itself, you'll find two excellent old country-style hotels: the Seagull Inn, (707) 937-5204, lodging for two starts at \$12.50; and the Mendocino Hotel, (707) 937-5714, double rooms from \$12. Both are perfect places to get away from everything, with no radio, phones or TV in the rooms; and both are usually full, so plan ahead.

PLACES TO EAT: Both the Mendocino Hotel and the Seagull Inn have fine restaurants, country-style with checkered tablecloths and prices comparable to San Francisco. Or stop at the Uncommon Good,



Miles and miles of beaches stretch out along Hwy. 1, great for swimming, fishing, collecting driftwood or just relaxing in the sun.

390 Kasten, (707) 937-0254, which also features a bar and nightly entertainment.

In Fort Bragg, 12 miles north of Mendocino, there's a new restaurant, the Thanksgiving, at 126 S. Main, (707) 964-0313. They serve breakfast and lunch, everything made from scratch. Breakfasts range from french toast to eggs florentine, lunches are homemade breads and soup with puddings and custards for dessert. The house specialty is drinks, with more than 100 different choices from apricot juice to cappuccino. There are more than 200 different kinds of herb tea and blends of coffee alone, retail by the pound or 45¢/pot. Tues.-Sun., 6 a.m.-4 p.m.

Hungry on the drive up the coast? Stop in Pt. Reyes at Jerry's Farmhouse, Sir Francis Drake Blvd./Hwy 1, 663-1264, a 1920-style red clapboard farmhouse run by Jerry (he greets you) and his wife (she feeds you). Seafood dinners for less than \$4 include homemade clam chowder, salad, fresh baked biscuits, homemade preserves and dessert (cake, or apple, berry, or cherry pie.) Tues.-Sun., noon-10 p.m.

Also on the way up is the Inverness Coffee House, Inverness Way/Sir Francis Drake Hwy., 669-1109, a quaint New England type house with outside garden patio. Dinners start at \$3, range from vegetarian to steak and include soup or salad and dessert.

THINGS TO DO: First and foremost, there are the miles and miles of beaches, fine for fishing (Jenner), driftwood (Pt. Arena to Mendocino) or just relaxing in the sun. The only one to actively avoid is Dillon Beach, off Hwy. 1 near Tamales, which charges both admission and parking and is overcrowded to boot.

You can go sailing with boats from the Golden Hinde Boatel, Sir Francis Drake Blvd., Inverness, 669-1389. Charter fishing boats are available in Fort Bragg at the Noyo River Dock from Charter Anchor Enterprises, (707) 964-4283, or Sportsman's Dock, (707) 964-2619.

Rent horses in Pt. Reyes from Ken Parr's Pt. Reyes Stables, Bear Valley Rd., 663-1570 and ride through the hills and along the beach in Pt. Reyes National Seashore. Another way to do without your car at Pt. Reyes: take the free buses which begin every half-hour weekend service June 23, shuttling riders from National Seashore headquarters near Olema and Limantour to several of the Pt. Reyes trailheads.

One of the most scenic excursion trips you'll ever find is the famous old Skunk Train, which winds through the redwoods from Fort Bragg to Willits and back for \$6.30. You leave Fort Bragg at 10 a.m. and stop at Northspur, arriving in Willits at 12:40 p.m.; return train leaves 2:25 p.m. and arrives Fort Bragg by 4:55. It's called the most crooked railroad in the world, the 40-mile route crosses 32 bridges and

trestles and goes through two deep tunnels.

If you're staying in Mendocino, go to a play at the Art Center ("A Thousand Clowns" plays July 13-Aug. 19, "Butterflies are Free" Aug. 21-Labor Day), or visit the art galleries and craft shops that are a Mendocino hallmark. Don't just stick to Main Street, some of the finest places are relatively hidden away on back streets like Albion and Ukiah.

Or stop in at Preston Hall for poetry readings and folk singing by local residents. Other good nightspots include the Uncommon Good with nightly entertainment and the Studio Coffeehouse, with poetry readings. If you make it up there by June 23-24, to the annual Communication Conference, Boonville Fairgrounds, Highway 128 outside of town, where artists and craftspeople come out in droves to display their works and demonstrate their skills.

Russian River

Head for the Russian River in Sonoma County for a nearby (just 1½ hours from SF) resort area nestled back in lush redwood forests. Like Santa Cruz, the accessibility to the city means there are crowds on the little country roads, but there are also a few places relatively insulated from the screaming kids heaving buckets of sand indiscriminately around the river banks.

The one place to avoid at all costs (except when you have to drive through) is Guerneville, which has somehow become the tourist hub of this resort zone. The river gets so crowded under the Guerneville bridge, sometimes you just about have to wait in line to get in. Motels are expensive, you get stuck in city-like traffic and most establishments seem to cater to folks wearing bermuda shorts, carrying an instamatic and anxious to spend all their travellers' checks.

Much slower paced and easy to handle is Monte Rio; in fact, in the off season life there slows down to a virtual standstill, though it's unfortunately not immune to the big summer crunch. The town is small, the population divided (painfully, at times) between long-time locals and a large freak community. You'll find reasonable, funky places to stay, good food, a variety of old films for \$1 and, of course, the river. Pick up a copy of the local alternative paper, "The Russian River Stump," to find out what's happening that weekend.

The weather along the river is hot in the summer days (great beach weather, bring suntan lotion) and cools off at night (take along a sweater or light jacket). And be warned: lots of people dearly love the river,

Continued on page 8

and return there every year, so don't wander up without reservations. Even Armstrong Redwoods, a beautiful state park, gets booked solid for camping.

Take along enough cash—two people can easily spend \$60-70 with dinners Friday and Saturday (\$20), breakfast and lunch Saturday and Sunday (\$10); Friday and Saturday lodging (\$22) and entertainment (\$10-15).

ROADS TO TAKE: Begin your weekend by watching the spectacular sunset as you drive north on Hwy. 1. At Valley Ford, turn up to Hwy. 12 and Freestone, where you'll turn left on the Bohemian Hwy. The countryside gradually changes from farmland to redwood forests as you climb the gradual hills. If you get hungry, eat in Occidental, then head on to Monte Rio, the ultimate destination at the end of Bohemian Hwy. on River Rd.

On the way home, follow River Rd. east to Guerneville. Go right on Hwy. 116 over the Guerneville Bridge, and follow this beautiful road through fertile farm country. If you get hungry stop in Sebastopol or further down in Cotati. The drawback to 116 is that it dumps you onto the insane freeway, 101, where you still have to face the Novato stoplight and big jams. You can avoid this, if you've got the time, by turning off at Petaluma and cutting in through the gorgeous Marin hills, taking Sir Francis Drake Hwy. through Nicasio and down toward Mill Valley and the Bay Area.

PLACES TO STAY: There are hotels and campgrounds scattered throughout the region (private camps like Camp Meeker on Bohemian Hwy., small campgrounds along the river, Armstrong Redwoods). Every place is crowded, so don't go without a reservation.

The two finest places in Monte Rio are the Village Inn and the Indian Lodge. The Village Inn, an incredibly quaint old two-story hotel on the river back along River Blvd., (707) 865-9921, has rooms ranging from the tiny (barely room for a bed) up to the moderate sized, some without bathrooms. But the lobby is huge and comfortable for socializing, lots of soft cottage-type wicker furniture, magazines scattered around, a big fireplace, a nice open porch-balcony where you can watch the river or stare at the stars through the smog-free air.

Rooms for two start at about \$11, and for that you get the warm and friendly atmosphere thrown in; there's also a fantastic off-season deal you should remember for next rainy season—room prices are lower, and if you stay Fri. and Sat. nights you get Sun. night free.

If you can't get into the Village Inn, the next best place is conveniently right next door, Indian Lodge, (707) 865-9975. Prices about the same, and while they don't have the nice big lobby, the Lodge does have some rooms with kitchen facilities. Both places have their own beach front.

PLACES TO EAT: On the way up, you really should plan to stop in Occidental. There are four great family style Italian restaurants in this town, the best of them the Union Hotel on Main St. (707) 874-3662. Part of an old restored hotel, the Union serves you more food than you can eat, all of it delicious, for about \$5—and really worth it. With each meal you get homemade soup, salad, bread, pasta, entree, vegetables and dessert.

In Monte Rio, eat at the Village Inn, where the restaurant downstairs offers aptly-named "Peasant Suppers," with a local guitarist (who will ask for donations) playing in the background. Low-priced dinners include a very filling Arab peasant dish, M'Jeddrah, with lentils, brown rice, onions, olive oil, the whole thing topped with a salad, for about \$2.25; there's also Moussaka and Paella Valenciana (chicken with sausage in saffron rice) and sometimes Mexican dishes. The wine isn't so good, but the dinners make up for it, and if you can possibly squeeze it in get a piece of their incredible cheesecake for dessert, take it and your coffee up to the lobby to relax.

On your way home Sunday night, eat at Uncle Sam's in Sebastopol, 8196 Bodega, (707) 823-9842, a funky-hip place with great food and good dancing music. If you're not hungry by the time you get to Sebastopol, the next stop is the Inn of the Beginning in Cotati, 8201 Old Redwood Hwy., (707) 775-0055. Unbelievably cheap dinners and another terrific dancing place, check the club listings for the performers each week.

THINGS TO DO: Next to swimming, canoeing is the main attraction on the river. If you want to see the entire length of it, drive up to Healdsburg and rent a canoe from Bob Trowbridge, 13840 Old Redwood Hwy., (707) 433-4116. He also has organized canoe trips (one day \$11.25/canoe, two days \$19/canoe) that are great for beginners.

If the thought of canoeing gives you visions of shooting the rapids in "Deliverance," you might want to rent a bicycle in Guerneville at the River Bicycle Shop, Rio Nido Strip, 15780 River Rd., (707) 869-9964 and explore the trails in the redwood forests. Or do it by horseback, starting in Windsor at BW Korralis,



Photo courtesy Redwood Empire Assoc.

Armstrong Redwoods State Park, Guerneville, deep in the heart of the Redwood Empire, has trails, campgrounds, even an outdoor amphitheatre.

10060 Herb Rd., (707) 838-2194. They also offer old fashioned hayrides.

And cheaper still, take some of the many fine hikes in the area: Armstrong Redwood trails, rain forests in the valley and picturesque rolling hills further north. For non-outdoorspeople, the Monte Rio Cinema shows excellent films, the Casablanca vintage as well as more current second and third runs, double features for \$1. And the Simi Winery, three miles north of Healdsburg on Redwood Hwy. (707) 433-4276 offers tours and tasting all day long.

On the way back home you can get one of the most unexpected taste treats around by stopping at The Cheese Factory, way out in the Marin hills on the route from Petaluma to Nicasio, 7500 Red Hill Road. This whole road cuts through a big dairy farm region, which allows the Cheese Factory to thrive: they make fine french cheeses there, Brie, Camembert, Breakfast cheese, they also have buttermilk and wines and bread, ideal for a midday snack. Crowded on weekends, but try to take the tour of their tiny facilities. It's a very small business, the cheese is hand wrapped and one of the machines they're most proud of is a box-making device which has regular scissors strapped onto it and looks like something out of Rube Goldberg. Excellent cheese though, sold for less than retail price.

The Geysers

Nestled back in the hills of Sonoma County, there are a number of places with naturally-occurring geysers, hot springs and mineral baths. A by-product of lava activity within the earth in contact with underground streams, some of these geysers have been capitalized upon and turned into health or luxury resorts, others just sit out in the woods waiting for you to discover them.

Calistoga is centered around several geysers spurting out mineral water, and is consequently filled with resorts and motels featuring the hot baths. The other extreme is the geysers around Cloverdale—just steam and water hissing out of pits at the bottom of steep, deserted canyons.

The weather fits perfectly: warm days, fine for swimming and taking mud baths, and chilly nights, great for soaking in a hot bath.

Your expenses will be largely up to you. Resorts with mineral springs start at about \$16 for a double room, but you can enjoy the geysers in less luxurious surroundings for next to nothing.

ROADS TO TAKE: Follow Hwy. 29 north, which becomes 128 after St. Helena after an enjoyable ride through the heart of the Napa Valley wine country. Calistoga is on 128, about 1½ hours from SF. To get to one of the central spots in the geyser region, continue on 128 until there's a fork in the road (17 miles north of Kellogg) and follow the signs to The Big Geysers, which is about a 45 min. trip over extremely narrow, winding roads up one side of the mountain and down the other.

On the trip back, from Calistoga take the Springs Rd. Rd. to Hwy. 101 to Santa Rosa, then pick up Hwy. 12 west through Sonoma Valley (for alternates, see the return routing for the Russian River trip). Follow Hwy. 12 into 121 south, then take Hwy. 127 east into 101 back to the Bay Area.

PLACES TO STAY: At the Big Geysers in Cloverdale, (707) 894-5584, there's a very plastic motel

and cabins available, but most people just stay for the day or camp out overnight. In Calistoga, lodging with any kind of hot springs and baths can get very expensive, like \$16 or more a night. Some good places to try: Calistoga Spa Hot Springs, 1106 Washington, (707) 942-6269; Guisto's Golden Haven Motel Hot Springs, 1713 Lake, (707) 942-6793; Nance's Hot Springs, 1614 Lincoln, (707) 942-6211; Pacheteau's Original Hot Springs, 1712 Lincoln, (707) 942-5589; Piner's Hot Springs, 1300 Washington, (707) 942-4441; and Wilkinson's Drive Hot Springs, 1507 Lincoln, (707) 942-4102.

If you decide not to stay at the hot springs, along Hwy. 12 try Juanita's, 17300 Sonoma Hwy. at Fetter's Hot Springs near Sonoma, (707) 996-7010, an old converted farm house, now a hotel-restaurant run by the locally famous Juanita whose outrageous personality has made the place popular.

In Sonoma itself, stay at the Swiss Hotel, 18 W. Spain, (707) 996-9822 or at the Country Inn, 110 W. Spain, (707) 996-9944, two inexpensive hotels with beautiful decor and fine, relaxing atmosphere.

PLACES TO EAT: Near Sonoma go to Juanita's. This used to be a fashionable hot springs resort, now it has Christmas lights strung out over the palm trees in front of the old white farmhouse. As you enter the lobby to come eat, directly on the right is Juanita's normal haunt, her bedroom. Occasionally she emerges and walks around the dining room with her pet chicken, "Chickenshit." For dinner there's a smorgasbord (under \$3) or prime ribs (around \$7). Open daily 9 a.m.-midnight.

Also good in Sonoma: the Water Wheel, 301 Arnold, (707) 996-7676.

The best bar to visit is the Rustic Inn, 13751 Arnold, Glen Ellen, (707) 996-8522, the last tavern left from the Jack London days. An authentic log cabin, the inside covered with junk, everything from a logging saw to African spears. Drinks are very cheap (60-75¢) and you can also get sandwiches.

THINGS TO DO: Take a hot mineral bath. It may smell terrible from all the sulfur, and it could feel thick and greasy, but it makes you feel great—soaks down inside you and totally relaxes you, makes the hassles of the city disappear.

If you can afford it, Calistoga has several hot springs resorts where you can soak in mineral water, take a mud bath or sit in a steam room all day for \$6. If you can't afford that, but are looking for an adventure in the hot springs country, drive up to the Big Geysers outside of Cloverdale; the drive over the hills is an adventure in itself. The entrance to the Geysers is like descending into hell, with the buzzing of PG&E's power plant following you down from the top of the hill, while from below the underground geysers bubble and hiss ominously.

The bathhouse, once a very in resort, is run down now (as a matter of fact, it looks like it's been bombed, with windows torn out, crumbling walls and one light fixture dangling from the ceiling). For \$1 you can sit in one of three pools all day (hot, medium and cold water from the geysers) or take a steam or mud bath. The grounds around the baths are beautiful, streams, wooded areas with trails, and even waterfalls.

On your way back, Sonoma offers lots of art and craft shops. Glen Ellen has a restored Mill and Wine Village filled with craft shops, and there are antique shops all over the back roads in Sonoma County.

You can see candles being made at various candle factories up and down Hwy. 29 and 128. In Yountville, tour Heritage Candles, 6526 Washington, (707) 944-2966 or Vintage Candle Shop at the Vintage 1870 Vineyards, (707) 944-2617. Or in St. Helena, see Hurd Beeswax Candles, 3020 N. St. Helena Highway, (707) 963-7211. Or, of course, stop for refreshment at any of the Napa Valley wineries.

Sonoma County is the perfect place for hiking. Good trails run through the Valley of the Moon, Anadel State Park, off Hwy. 12, Kenwood, and the surrounding hills like Sonoma Mountain, Trinity Ridge and Sugarloaf.

On your weekend trip avoid Santa Rosa, another metropolitan area with all the traffic, pollution and hassles that you're trying to get away from.

Gold Country

Spare yourself the plastic hassles of Disneyland's Frontierland: you can take your own journey into the totally authentic world of yesterday with a trip along Hwy. 49 in the Sierra foothills, winding through the heart of California's famed Mother Lode gold country. Dotted with open cattle range and small mining towns, some of them alive, some sleepy, some ghosts of the past, a weekend in the gold country jumps you back to 1849 with all the excitement of towns booming overnight, grizzled prospectors transformed into million-

TRIPS

aires and the beginning of a new, Americanized era in California's history.

But watch for real crowds this season, as a modern version of gold fever sneaks into the hills riding the crest of the dollar crisis and the skyrocketing of gold to \$110-120/ounce on the international market.

The gold country has its share of tourist traps, like Sutter's Mill, where gold was discovered, but it also has some hidden towns worth a visit like Georgetown and Volcano. Once crowded and prosperous, they are now nearly forgotten and beginning to disappear, some of the oldest and best-preserved relics of the past this future-oriented culture has left.

Three quick things to remember before you embark on your gold country weekend: First, count on hot weather, in the 90s during the day (and hotter still in the drive across the valley getting there and back). Second, realize that hippies are a lot less common in this country than back on the North Coast or in Marin or Santa Cruz, and the local residents may still not take too kindly to bearded freaks with pierced ears, or painted vans full of dogs, cats, chickens, kids, etc. Third, watch the speed limits; El Dorado County has prospered on tourists zipping through.

Prices are reasonable. Older hotels run about \$12 for a double, which includes a huge breakfast; restaurant dinners are often under \$5; entertainment costs next to nothing (panning for gold is free, likewise swimming and ghost town wandering, and antique hunting can be as expensive as you choose).

ROADS TO TAKE: Hwy. 80 takes you out of the Bay Area through Sacramento to Auburn, then turn south on Hwy. 49 for the gold country. This is a two lane, winding road which is virtually an historical monument itself, since it closely follows the location of the incredibly thick (approximately 70 miles long and from 1 to 6½ miles wide) Mother Lode vein of gold, the core of the Forty Niner gold rush, which runs for miles through the Sierra foothills.

Every 10 miles or so along Hwy. 49 are small towns, some just a gas station, general store and antique shop. To get the most of the local flavor, try some of the numerous back roads which feed into 49, leading to remote towns and beautiful pine-tree countryside.

The gold country ends around Mt. Bullion, just north of Mariposa. For a scenic route back, turn westward from Mt. Bullion on the Hornitos Toll House Rd., a country road used mostly by local residents which curves through the gently sloping hills. At Hornitos continue straight to road J16, which becomes J17 outside of Hopeton. Now the country gets less hilly and the road straighter as you enter the unbelievably hot and flat San Joaquin Valley.

If you're not in a rush to get home at this point and enjoy fresh fruit, the Country Place outside of Tracy lets you pick your own at super cheap prices. To get

there turn from J17 at Turlock onto Hwy. 99 into Tracy (instead of taking J17 to Patterson and then Hwy. 5 to 580 and the Bay Area, the more direct route). In Tracy, take Hwy. 205, turn on Laumners Rd. and follow signs to the Country Place.

You can pick whatever's in season, cherries, apricots, corn, blackeyed peas. They supply the buckets and ladders, you supply the work. You can even get on their mailing list and be notified of the harvests when they come.

PLACES TO STAY: The first night, stay at the Sierra-Nevada House III, Lotus Rd./Hwy. 49 outside of Coloma, (916) 622-5856, about 3½ hours from SF. This is an old hotel, remodeled in 1849 style; inside, there's an old fashioned ice cream parlor and a beautiful lobby with old printed wallpaper, antique mirrors and chandeliers. The hotel also has a gorgeous dining room, reputed to look exactly as it did after they discovered gold in Coloma, more than 120 years ago. Double rooms start at \$12, make reservations well in advance.

The next day, after you've meandered down 49 stopping along the way, turn at Jackson on Hwy. 88 east and head for Volcano, a picturesque little town hidden in the Amador County hills. The only place to stay is the Volcano Hotel, an old two story brick building with columns in the front, hitching post outside and wooden sidewalks all around. Not as fancy as the Sierra-Nevada House, but authentic as hell. Double rooms begin at \$12 including breakfast, and since they don't have a phone, reservations aren't necessary.

PLACES TO EAT: In Coloma, eat dinner at the Sierra-Nevada House, where the menu ranges from prime rib to trout, dinners beginning at \$4 including soup, salad, bread, entree, vegetable, dessert and coffee. The hotel also has a bar, usually filled with a mixed assortment of tourists and locals.

In Volcano, eat at the hotel. They have huge breakfasts for less than \$2 and an old country-style dinner on Sunday afternoon, chicken and dumplings, soup, salad and chocolate cake for about \$3.25.

There are dozens of other great places to eat throughout the gold country, most of them very unpretentious. Like the Monte Verdi Inn, 12 miles south of Auburn on Forest Hill Rd., (916) 885-3418, a white 19th century mansion that sits in the middle of a lush green forest, once part of a retired admiral's private estate. I recommend the Seafood Stroganoff (scallops, white fish and Maine shrimp in a sour cream sauce, \$5). Dinner includes soup, salad, onion bread, fresh vegetables, entree and pasta. Closed Mon.-Wed., they have a terrific English Brunch on Sun., 11 a.m.-2 p.m.

In Placerville, have breakfast at the oldest restaurant in the Mother Lode country, the Blue Bell Coffee Shop,

328 Main, (916) 622-4062. Try the Hangtown Fry, an oyster omelette complete with all the trimmings for \$3.25.

Another fine eating spot is the Grizzly Flat Lodge, turn off 49 on Grizzly Flat Rd. at Diamond Springs and drive about 15 miles, (916) 622-5348. It's built in the style of a logging lodge; in the spacious redwood dining room have steaks, prime rib and fish. Dinners, about \$5, include soup, salad, vegetables, entree and pasta. After dinner, on the way back to 49, drive down Grizzly Flat Rd. for a drink at the neighborhood bar, Peart's Little Place. Saturday nights are jam sessions, everyone grabs whatever's available (spoons, washtubs, combs, keys, even just foot stomping) and makes their own music. Lots of dancing, friendly atmosphere and cheap beer.

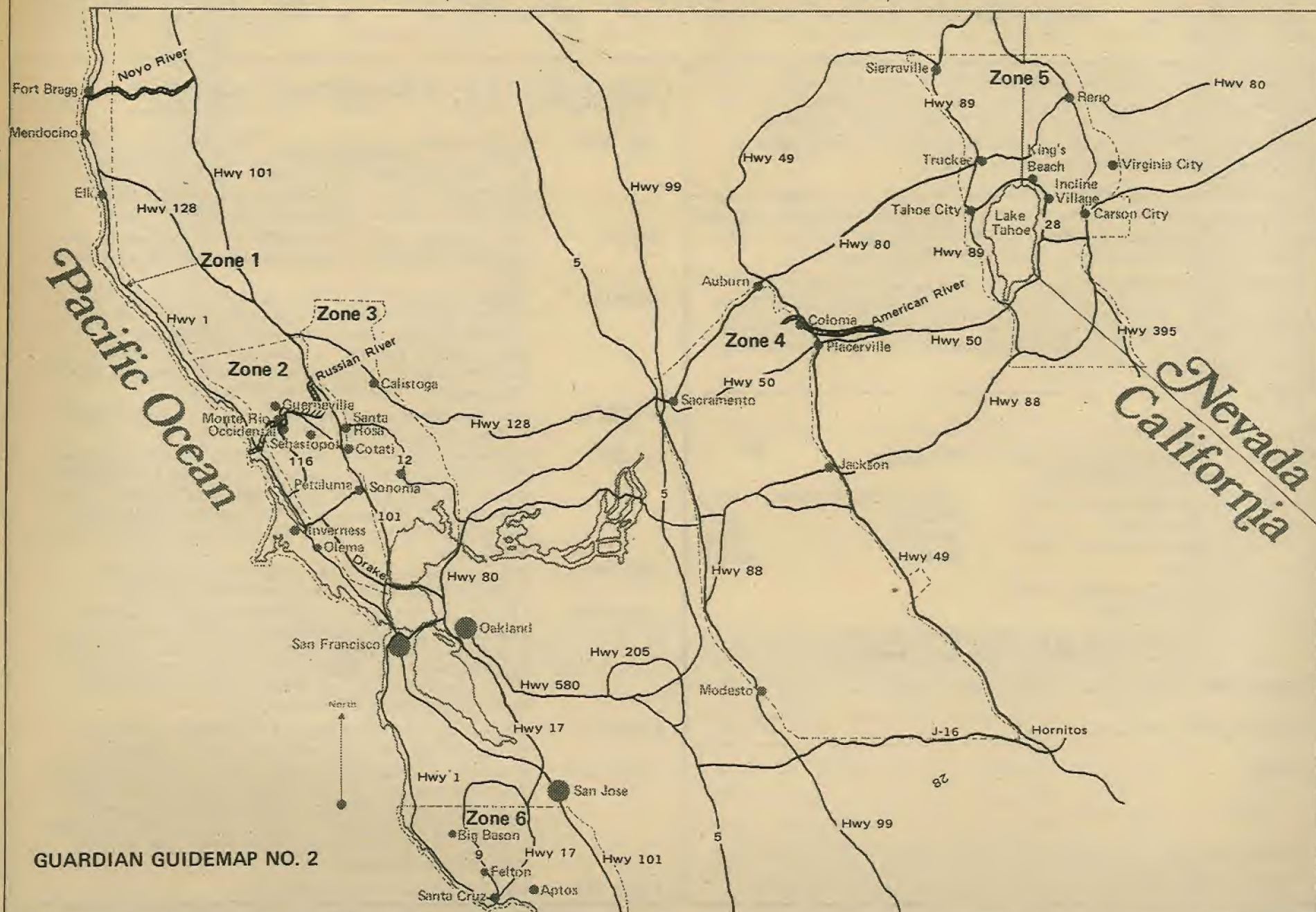
THINGS TO DO: For the historically minded, the gold country is full of museums, old schools and churches, and lots of atmosphere of the past. For the shopper, look for one antique shop after the other, full of often overpriced but sometimes bargain relics of the prospectors and the goldrush millionaires. Or for the optimistic explorer, there's always do-it-yourself panning for gold. Get a gold pan, which looks like a pie pan with higher slanted sides, at any surplus store for around \$5. Try your luck along the American River bank, or the slag heaps of old abandoned mines around Georgetown—or just ask the locals for scuttlebutt. The panning technique: scoop out a panful of sand and swirl around until only the heavy matter is left. It's probably lead and iron, but if you're lucky you may pick up a few gold flakes (I actually found some small nuggets this way once).

The search for history will be less chancy, however. Many of the towns, like Coloma, Georgetown and Placerville have museums, including Sutter's Original Mill and dozens of ancient cemeteries, complete with squeaky gates, hoot owls and howling winds.

Throughout the gold country, you'll find endless examples of well-preserved, quaint old buildings, for example: In Coloma, the first church in the mine country—Emmanuel Church, which opened its doors to save those grizzled souls back in 1849. In the little town of Murphys, on Hwy. 4 outside of Altaville, stop by the grammar school dating back to 1860—with a plaque proudly announcing that more recently the school has produced a Nobel prizewinning physicist.

Further down 49, four miles north of Sonora, is Columbia State Historic Park—an entire town restored very authentically to its gold rush look, complete with fandango hall, Wells Fargo depot, jail, cabins, a Chinese store and herb shop, newspaper office, drugstore, etc. Up on the hill, check out the old schoolhouse, with a restored classroom, apple on the teacher's desk and all.

Continued on page 11



mendocino summer session

Art Projectules, August 6-31, Ray Rice, preparing transparent pictures for showing by themselves or by means of slides, filmstrips or overhead projectors.

Batik, June 25-July 6, Jean Lockhart July 9-20, Stephen Blumrich

Color and Design, July 9-August 3, Dorr Bothwell, notan, prismatic color, evocative color, collage.

Drawing, July 23-August 3, Rosalie Tarabini, from the model, learning to see, use of various drawing media, composition, contour and modeling.

Dance, July 9-20, Joan Marler, dance as a healing art.

Drama, June 25-July 6, Linda Pack July 23-August 3, Linda Pack August 20-31, Linda Pack, designed specifically to teach acting basics to non-actors, including movement sensitivity, script work and make-up. Three two week sessions.

Fresco, July 9-20, Stephen Dimitroff, mural techniques, painting on wet plaster.

Jewelry, June 25-August 31, Arrigo D'Albert, design and techniques of lost wax and hand wrought processes, including wax carving, casting of gold and silver, filing, sawing, soldering, forging, finishing and stone setting.

Leathercraft, July 23-Aug. 3, Don Puckett, designing, cutting, dying, stitching and finishing of leather projects.

Mobiles, August 6-31, Ruth Lambert, a serious exploration of the constructivist art of mobiles.

Painting Seascape, June 25-July 6, Al Need

August 6-17, E. John Robinson, lecture and demonstration only.

Landscape, July 9-20, Keith Jacobs-hagen

Portrait, August 20-31, David Hardy Landscape, August 20-31, David Hardy

Watercolor, June 25-July 6, William Zacha

July 9-20, Warren Zimmer

July 23-August 3, Pat Irish

August 8-17, George Post

August 20-31, Perry Acker

Photography, June 25-July 6, Stephen Ryan

July 9-20, George Lazarus

July 23-August 3, Robin White, an intensive exploration of photo journalism.

August 6-17, Michael Bry

August 20-31, Helen C. Welsh, a film workshop for the amateur film maker.

Pottery, June 25-August 31, Sasha Makovkin, the teaching of technique will be balanced with expressive "clay play" with an emphasis on formation of a micro-community with clay as its focal point.

Printmaking, June 25-July 6, Linda Kristianson, calligraphy, intaglio, relief and woodcuts.

Sculpture Clay, June 25-July 20, Miriam Rice, in clay and from the model.

Rocking Horse Carving, July 23-Aug. 3, Anton Lignell

Mixed-media, August 20-31, Judith Greenleaf, a series of experiences based on learning to see and identify with the figure and express it through a variety of media.

Serigraphy, August 6-17, Fred Camp-

bell, the photographic process. Stained Glass, July 9-20, Ed Angerina, tiffany methods with emphasis on lampshade construction and design. August 20-31, David Arnold, tiffany methods in the construction and design of panels.

Stitchery, June 25-July 6, Mary Lou Goertzen, stitchery as a painting medium.

Weaving Beginning, June 25-29, Lolli Jacobsen

Tapestry, July 2-6, Lolli Jacobsen, contemporary Scandinavian tapestry, techniques and design.

Unusual, July 9-20, Lolli Jacobsen, unusual material and techniques, armatures as looms, feather weaving, shaping, mini tapestry, beads, bells and found objects.

Bobbin Lace, July 23-August 3, Kaethe Kliot, exploring bobbin lace using coarse yarns in contemporary abstract ways.

Double Weaves, August 6-10, Inger Jensen, two-layered fabric with pick-up design tubular and stuffed three dimensional shapes.

Rug Techniques, August 13-17, Rosalind Watkin, hand knotted and loom controlled.

Non-loom, August 20-31, Helene Durbin, card weaving, free form tapestries, and knotless netting.

Workshops for Children, June 25-July 20, Pamela Hahn, June 23-August 31, Miriam Rice, both workshops for children twelve years of age and younger, based on the use of the widest possible range of materials with emphasis on each child's capacity for exploration, discovery and expression.

art fair

Aug. 18 - 19
Mendocino
Art Center

a thousand clowns

July 13 - Aug. 12
FRI - SAT - SUN

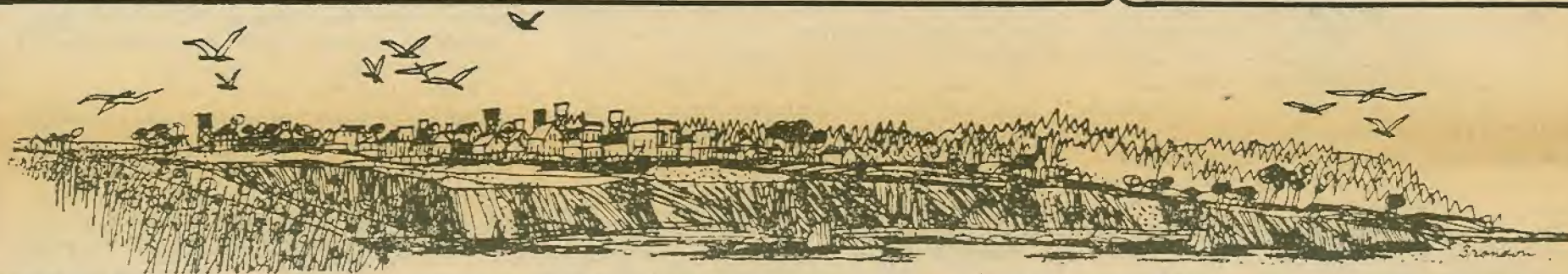
all seats \$2.50
Reservations
Advised

butterflies are free

THURS - SUN
Aug. 17 - Sept. 1
all seats \$2.50

weekend workshops

Start 9:30 a.m. Saturday
and cover 9 Hours of
Instruction Sat. & Sun.



THE MENDOCINO ART CENTER

540 LITTLE LAKE STREET • P. O. BOX 36 • MENDOCINO, CALIFORNIA 95460 • PHONE (707) 937-5229

The Mendocino Art Center was founded in 1959 as a non-profit organization; it is supported by memberships, fund raising functions, tuition and private gifts. The Center has received no public aid of any form. Facilities include a rental-sales gallery, work studios, living studios and little theatre. A year-round program of workshops, exhibitions, films and drama is presented.

A special series of SILENT FILM CLASSICS will be screened on Tuesday and Wednesday evenings during the summer session, with special piano scores composed and performed by Carl Shrager. In addition to the silent film series, a full slate of both foreign and popular films has been scheduled for the summer season.

THE RESIDENT PROGRAM is especially designed for art-oriented high school seniors or graduates. This program introduces the prospective professional to fifty media in one year, with high school extension work in preparation for a diploma in the case of undergraduates; additional information on the resident program may be obtained by writing to the Center.

Enroll me in _____

from _____ to _____

Registration: Members \$2.50; Non-members \$5.00 (Non Refundable) Membership:

Tuition: \$30 per workshop per week, 15 hours instruction. ANNUAL MEMBERSHIP ... \$7.00

\$18 per weekend only, 9 hours instruction. JUNIORS \$2.50

\$15 per children's class per week, 15 hours instruction. SPONSOR \$25.00

DONOR \$100.00

Registration fee is required with application.
Tuition is due one week before class scheduled.

MEMBERSHIP \$ _____ Name (please print) _____

REGISTRATION \$ _____ Address _____

TUITION \$ _____ City _____

Total \$ _____ State _____ Zip _____

Extra brochures and a housing list sent on request. Lab fees will be charged for expendable materials. No refunds on tuition unless requested 3 days before workshop is scheduled. FOR FURTHER INFORMATION, contact William Zacha, director.

week workshops

Mon-Fri, Starting at
9:30 am; 15 hrs. instruction,
3 hrs. daily.

June 25-29 BATIK, Lockhart; DRAMA, Pack; JEWELRY, D'Albert; SEASCAPE, Need; WATERCOLOR, Zacha; PHOTOGRAPHY, Ryan; POTTERY, Makovkin; PRINTMAKING, Kristianson; CLAY SCULPTURE, Rice; STITCHERY, Goertzen; BEGINNING WEAVING, Jacobsen; CHILDREN'S WORKSHOP, Hahn.

July 2-6 Same schedule as week of June 25-29, with the exception of BEGINNING WEAVING, Jacobsen will teach WEAVING-TAPES-TRY.

July 9-13 BATIK, Blumrich; COLOR AND DESIGN-NOTAN, Bothwell; DANCE, Marler; FRESCO, Dimitroff; JEWELRY, D'Albert; LANDSCAPE PAINTING, Jacobshagen; WATERCOLOR, Zimmer; PHOTOGRAPHY, Lazarus; POTTERY, Makovkin; CLAY SCULPTURE, Rice; STAINED GLASS, Angerina; WEAVING, Jacobsen; CHILDREN'S WORKSHOP, Hahn.

July 16-20 Same schedule as week of July 9-13, with the exception of NOTAN. Bognwell will teach PRISMATIC COLOR.

July 23-27 COLOR AND DESIGN-EVOCATIVE COLOR, Bothwell; DRAWING, Tarabini; DRAMA, Pack; JEWELRY, D'Albert; LEATHERCRAFT, Puckett; WATERCOLOR, Irish; PHOTOGRAPHY, Whit White; POTTERY, Makovkin; ROCKING HORSE CARVING, Lignell; WEAVING-BOBBIN LACE, Kliot; CHILDREN'S WORKSHOP, Rice.

July 30-Aug. 3 Same schedule as week of July 23-27, with the exception of COLOR AND DESIGN. Bothwell will teach COLLAGE.

August 6-10 ART PROJECTULES, Rice; DRAMA-ACTING WORKSHOP, Witt; JEWELRY, D'Albert; MOBILES, Lambert; SEASCAPE, E. John Robinson; OIL PORTRAIT, Hardy; WATERCOLOR, Post; PHOTOGRAPHY, Bry; POTTERY, Makovkin; SERIGRAPHY-PHOTOGRAPHIC, Campbell; WEAVING-DOUBLE WEAVES, Jensen; CHILDREN'S WORKSHOP, Rice.

August 13-17 Same schedule as week of August 6-10, with the exception of DOUBLE WEAVES. Watkin will teach RUG TECHNIQUES.

August 20-24 ART PROJECTULES, Rice; DRAMA, Pack; JEWELRY, D'Albert; MOBILES, Lambert; LANDSCAPE-OIL, Hardy; WATERCOLOR, Acker; PHOTOGRAPHY-FILM, Welsh; POTTERY, Makovkin; SCULPTURE-MIXED MEDIA, Greenleaf; SERIGRAPHY, Foote; STAINED GLASS, Arnold; WEAVING-NON LOOM, Durbin; CHILDREN'S WORKSHOP, Rice.

August 27-31 Same schedule as week of August 20-24.

In the Fallon Theatre in Columbia, students of the University of the Pacific present a six week summer repertory season, write the university in Stockton for details.

Or for modern day local color, go to Coulterville near the southern edge of the gold country, where there's a hardware store where they spin yarns about fishing through the floorboards, and they have a New Year's bash that pulls locals out of the woodwork for miles around.

Coloma has other things to offer besides the past. For example at the Gold Rush, four miles north on Hwy. 49, (916) 885-9261, you can rent horses, boats, go for hayrides etc., almost any outdoor activity you can think of. Or if you tire of panning for gold along the American River, dive in—it's just placid and warm enough for swimming, and the fishing is pretty good east of Pollock Pines.

Mountain Country

The spectacular Sierra Mountains and Lake Tahoe Region offers a fantastic outdoor weekend, well worth the long (about 4 hours) drive. You start in the Bay Area at sea level and climb up to 7,000 ft., passing flat valleys, brushy hill country and tall pine trees.

Good spots to head for include Sierraville, a small town in a high mountain valley, complete with a hot springs or North Shore Lake Tahoe, an outdoors paradise of waterskiing, boating, swimming, tennis and golf, Virginia City, a restored town out of the Wild West, or Reno, Crystal Bay and Stateline for gambling.

High Sierra weather is hot during the day, cooling off at night. Be sure and take the insect repellent.

Unfortunately all this beauty doesn't come cheap, and weekends can be very expensive. Lodging starts at \$14 for two, meals start at \$5, and entertainment is costly. But there are out of the way places that avoid the crowds and are fairly inexpensive.

ROADS TO TAKE: Hwy. 80 out of the Bay Area becomes a spectacular drive east of Auburn, as you reach the tall pine trees, rocky cliffs and clean mountain air. At Truckee, you have a choice of going north on 89 to Sierraville, south on 89 to Tahoe City (great restaurants and boat rentals) or south on 267 to the North Shore Lake Tahoe area (outdoor activities on the lake, gambling).

While you're up there, be sure and take Hwy. 28, 89 and 50 for breath-taking views driving around one of California's deepest and cleanest lakes.

The fast route back is Hwy. 50, a two-lane highway over the Sierras through lots of tall pine trees, lodges and cabins tucked away in the woods. Hwy. 50 also follows the American River (a great place for



The majestic Sierras offer a weekend of outdoor activities.

a dip on the long hot drive back), turns into a freeway and connects with Hwy. 80.

If you're not in a hurry, the longer, scenic drive back is Hwy. 50 to 395, then down Hwy. 88, a higher mountain road than 50, less traffic, more woods and incredible views of the mountains and valleys. It takes longer because you keep stopping to admire the unbelievable scenery. Follow Hwy. 88 into Stockton, then take Hwy. 5 south to Tracy, where you can pick up 580 into the Bay Area.

PLACES TO STAY: If you don't have much money, hate crowds and want to sneak away to a quiet town in a beautiful setting, try Campbell's Hot Springs, (916) 994-3318, outside of Sierraville. It's an old country resort, complete with swimming pool and bath houses. The rooms rent at \$11 for two, the lobby has a huge fireplace and there's a dining room downstairs (if you let the cook know in advance, she'll whip up special dishes for you). A terrific place to be in the mountains, away from the hordes of tourists.

Another fairly inexpensive place is the Alpine Riverside Hotel in Truckee (702) 587-3048. Although the town of Truckee isn't much (a burnt-out mining town, just barely making it on a fringe tourist trade), the hotel is nice and you can get a room for two for \$12. Truckee, also, is centrally located, so you can easily use it as a base camp.

If you have a little more cash and want to be on the beach, the cheapest area to get a motel is Kings Beach, a real tourist resort town with lots of neon signs alongside the road.

PLACES TO EAT: A great place for restaurants is Tahoe City. Try the Hearthstone, North Lake Blvd., (916) 583-4010, decorated in authentic junk like a stuffed bald eagle and a moosehead with Christmas lights dangling from the antlers. Dinners are less than \$5 (spareribs, cornish game hen, teriyaki beef kebob) and include a help-yourself salad bar, baked potato, french bread and coffee. After 9 p.m., live music Tues.-Sun. Closed from March 31-July 1, and the big reopening bash July 1 is not to be missed.

Bacchi's Inn, 2905 Lake Forest Rd., Tahoe City, (916) 583-3324, serves the best Italian food I've ever

had. The decor is very plain, checkered tablecloths, and the prices a bit high, dinners around \$5.50-6. They serve you so much food, go with a friend and one order the homemade soup and the other order the entree (choose from chicken cacciatore, veal parmigian, Italian barbecue spareribs or veal and peppers saute). Be sure and try their special sweet bread. Open every day 5:30-10:30 p.m.

A good steak and lobster place in Tahoe City is the Rusty Scupper, decorated in fixtures salvaged from old ships (hatchcover tables, copper lanterns and masthead rigging). Dinner has a choice of seafoods like teriyaki shrimp and crab legs or beef, like sirloin or beef kebob; it comes with soup, hot bread and salad. Prices start at \$4; daily 5:30-11:30 p.m.

Other places worth mention include the Chateau, Incline Village Golf Course, (702) 831-0251, Basque dinners for \$4; Le Petit Pier, 7220 North Lake, Tahoe Vista Marina, (916) 546-4464, French dinners starting at \$4; Stonegold Inn, Truckee, Italian and American food served in an old converted hotel; and Alpine-Riverside Hotel, Truckee, where you can pick out your own steak and cook it yourself.

Remember: Never go to Tahoe restaurants on weekends without reservations.

THINGS TO DO: Take a hot mineral bath at Campbell's Hot Springs, Sierraville, 50¢ for as long as you like.

Outdoor activities around the lake are best at North Shore. Avoid South Lake Tahoe at all times, it's expensive, loaded with tourists, polluted, a thorough waste of the environment (millions of neon signs, trees cut down for super highways, fill dumped in the lake for boat docks, etc.).

The best swimming beaches are in Nevada, around Incline Village, Sand Harbor (very warm water) and Hidden Beach. Clean white sand, bordered by beautiful rock formations and encircled by trees.

There are lots of places to rent boats, waterskiing equipment and snorkeling apparatus, like Ripple Marina, Kings Beach; Cal-Vada Aircraft, Hwy. 89, Homewood, (916) 525-7143; Oberer's, Homewood, (916) 525-7962; Tahoe Boat (located behind the firehouse), Tahoe City, (916) 583-3492; Tahoe Vista Lodge and Marina, 7220 North Lake, Tahoe Vista, (916) 546-3185.

Take a tour of the lake by boat, it'll probably be one of the most memorable experiences of your weekend. The MS Dixie, Zephyr Cove, Nev., (702) 588-3866, has daily tours at 11 a.m., 2:30 p.m. and 6 p.m.

Want to go horseback riding for a few hours in "Bonanza" country? Rent a horse from the Ponderosa Stable, Hwy. 28, Incline Village, Nev., (702) 831-2154. If you're a little more adventuresome and would like a longer ride, try the Squaw Valley Stables, 500 Squaw Valley Rd., (916) 583-4353. They have breakfast rides, complete with chuck wagon breakfast, day fishing trips with saddle or pack horse and even a high Sierra pack trip.

Continued on page 12



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Santa Cruz

The Santa Cruz resort area, just 1½ hours from SF, is an ideal place for a weekend when you're not sure what you want, because it gives you the choice of going to the mountains or the city or the ocean or small towns, all within half an hour of each other.

Santa Cruz itself is a fairly quiet little city that starts bursting with crowds and traffic coming to its big amusement park/boardwalk on summer weekends. There's a large youth population courtesy of the idyllic UC campus sitting up on a hill above it all, dozens of antique stores and lots of tourists. The tourist, in fact, is about the main industry here, and there are scores of motels, cabins and restaurants catering to weekenders.

The central attraction in the city is the boardwalk, loaded with the atmosphere of the carnival, games, rides, puppet shows, saltwater taffy pulled before your very eyes, cotton candy, etc. Surrounding the city you'll find parks, beaches and recreational areas, and an entirely separate world back in the Santa Cruz mountains—redwood forests, small towns ranging from resorts to hamlets tucked away in the woods, rows of mailboxes on the side of the road, all of it eons away from the "step right up" spirit of the boardwalk.

The weather in Santa Cruz and along the beaches is cool and foggy in the mornings, warming up considerably during the day. The mountains tend to be a little cooler, but it does get plenty warm for swimming in the streams and rivers.

Since the whole area is full of resorts and lies so close to San Francisco, expect slightly inflated prices, like \$12 for a double in a plastic motel in Santa Cruz (there are a few bargains, but limited) and more if you stay in the mountains. You can find dinners for less than \$5 without resorting to MacDonald's, and you can entertain yourself for free by using the state facilities, beaches and recreation areas, or lay out a lot by getting soaked at a tourist trap. Be selective.

ROADS TO TAKE: Coming from San Francisco, the direct and very scenic route is Hwy. 1, the coast road; take it all the way from the edge of Golden Gate Park, following beaches the whole way. Count on heavy weekend traffic, most of it is two lanes.

From the southern Peninsula or the East Bay, the fastest way is Hwy. 17, a four lane highway with some fine views when it passes over the Santa Cruz Mountains. Otherwise, it's just another freeway, with the exception that often there's no median strip on the hilly parts, making it risky in heavy, fast-moving traffic; also, the steep grades make lots of cars overheat.

The alternative to 17 is Hwy. 9, which you can pick up at Los Gatos off Hwy. 17. It's the mountain route, slower, two lanes, but very rustically scenic, going through beautiful redwood forests and small towns where you'll want to settle down.

PLACES TO STAY: Avoid the beachfront spots, they're usually outrageously expensive. In Santa Cruz, try the Big 6 Motel, 335 Riverside, (408) 423-1651, very plastic but double rooms start at \$7. In the mountains, most places start around \$14 nightly. Good places to try: Jaye's Timberland, 8705 Hwy. 9, Ben Lomond, (408) 336-5479; Boulder Brook Village Motel, 12171 Hwy. 9, Boulder Creek, (408) 338-9973; Brookdale Lodge, Hwy. 9, Brookdale, (408) 338-6433; Griffin's Resort Motel, 5250 Hwy. 9, Felton, (408) 335-4412.

PLACES TO EAT: For meat eaters, the place to go is the Grapesteak, 2621 41st Ave., Santa Cruz, (408) 475-4635. The inside is decorated like an old barn, dinner consists of choosing your own steak and cooking it. Prices, less than \$4, include salad, western beans and coffee. Daily 4 p.m.-2 a.m., dinner 5:30-10:30, until midnight weekends.

If you're in the mood for Mexican food, try the Acapulco, 1116 Pacific, Santa Cruz, (408) 426-7588, spicy food for \$3-4. The Am-Pol Restaurant, 3601 Portola, Santa Cruz, (408) 475-3133 has American and Polish dinners, less than \$5.

The place for pasta is Adolph's, 525 Water, Santa Cruz, (408) 423-4403, cheap spaghetti, though some of the other menu items are overpriced. For breakfast, at any hour, try the Broken Egg Omelette House, 605 Front, Santa Cruz, (408) 426-0157, omelettes for less than \$2.

An ideal spot to spend a lazy lunchtime-mid-afternoon is the Catalyst, the main youth culture gathering place in Santa Cruz, 821 Front, (408) 423-1336. Once a fancy hotel (there's still a hotel up above, in fact), the old decor is still there but now people dance to rock music at night where the stables were, eat in the old garden court (the stone fountain remains, bubbling away) or buy drinks back in the dark old saloon. In the main room you can buy sandwiches and fine delicatessen items, then sit around at the tables as long as you wish reading, talking, or watching some of the hotly-contested chess games.

Finally, a short drive south along Hwy. 1 takes you to Aptos, exit to the town and try a dinner at the Hotel Bay View, 8041 Soquel Dr., (408) 688-9868. Not outstanding food, but good prices and the hotel itself is a huge old restored Victorian-type, you eat on a glassed-in porch, all very charming.

THINGS TO DO: The main commercial attraction is the boardwalk, lots of roller coaster rides, dime pitching and tons of junk food straight out of the fifties, when the fog rolls over it you feel like you're in one of Fellini's more ethereal creations.

For the youthful nightlife, go to the Catalyst where they have entertainment ranging from hard rock to poetry readings. Sandwiches, coffee, tea and lots of imported beer for less than \$1. Mon.-Thurs. 8 a.m.-midnight, Fri.-Sat. 9 a.m.-1 a.m., Sun. 10 a.m.-midnight.

Another good nightspot is the Crow's Nest, 2218 East Cliff, Santa Cruz, (408) 476-4560. Sitting on the entrance to the yacht harbor and overlooking the

beach, it has a great outside deck—and a terrific fireplace, fashioned out of an old buoy. They serve steak and lamb dinners, around \$5, and have folk singers after 8:30 every night. Some weekend afternoons a jazz band plays on the deck. Open daily, 11:45 a.m.-2 a.m.

One last place to hit for nightlife is McGuire's Tavern, 2415 Mission, Santa Cruz, excellent malt liquor on tap for just \$2 a pitcher.

During the day, try a walk through the Begonia Gardens, Capitola Rd., Santa Cruz, where they grow flowers for parades. Or drive out West Cliff Drive to Light-house Point and the butterfly trees, where millions of butterflies gather.

On Hwy. 1 just north of the city, you'll find Natural Bridges State Beach where the ocean has washed away the inside of a series of cliffs, forming bridges. A great beach with good climbing rocks, but crowded on weekends.

South of Santa Cruz are some of the best beaches—especially Sunset and Sand Dollar, off Hwy. 1, and Crest Beach, off San Andreas Rd. They say the area from Santa Cruz to Monterey has some of the best Northern California surfing you'll find. Nude beaches are scattered up and down Hwy. 1 in San Mateo and Santa Cruz counties.

Other water activities: rent a sailboat from Capitola Wharf, on Capitola Pier, (408) 475-1066; Santa Cruz Boat Rentals, 296 Municipal Pier, (408) 423-1739; or Santa Cruz Marine Co., 575 7th Ave., (408) 475-4600. You can arrange deep sea fishing and salmon trawling from Stagnaro Cottardo Fishing Corp., Center Municipal Wharf, Santa Cruz, (408) 423-2020.

Rent surfboards and wetsuits in Santa Cruz from Freeline Design Surf Shop, 877 41st Ave., (408) 476-2950; or Portola Surf Shop, 1709 Portola, (408) 475-9882 or 401 Pacific, (408) 423-9980.

Landlovers can rent bikes from Banciforte Bicycle Shop, 909 Water, Santa Cruz, (408) 426-7299, noon-6 p.m. except Sat., 8-5; or the Bicycle Center, 1501 Mission, Santa Cruz, (408) 423-6324, open 10-6 except Sat. 10-5, closed Sun.-Mon.

Explore the Santa Cruz Mountains by horse, you can rent one to take along the trails through the redwoods from Garrod Farm Riding Stables, 22600 Mt. Eden Rd., Saratoga, (408) 867-9527 or Horse Haven Stables, 7940 East Zayante Rd., Felton, (408) 335-5431.

The whole stretch along Hwy. 9 from Santa Cruz up through Felton and Ben Lomond to Boulder Creek has dozens of small antique and curiosity shops, some of the stuff is far too expensive but at the smaller places you can find bargains.

Don't be taken in by such tourist traps as Roaring Camp in Felton, with a train ride for \$3.50, fishing—you pay for what you catch by the pound—barbecue, where you buy and cook your own steak. Most of these activities are available much more reasonably elsewhere. □



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The Presidential Cover Story

Did the President know about and approve the massive espionage operation that ended in Watergate? Did he participate in the coverup? Did he obstruct justice? Did the President himself commit a crime?

These are still the crucial questions emanating from the lurching, growing, careening mass of Watergate. The President from the outset has had to make an agonizing choice: complicity or incompetence.

He chose the latter and he pleads with us that he was ignorant of everything and so we read, day after day, the tortuous attempts to make it seem that Nixon was unaware of a burglary and sabotage and espionage ring operating out of offices just down the hall in the White House, that he never had anything to do with offers of executive clemency to convicted burglars, that he didn't realize until too late that John Dean wasn't the man to be making White House investigations, that he didn't know his personal staff was rounding up hundreds of thousands to buy silence and pay off blackmail threats from Bernard Barker.

And when the mysterious missing list of big Republican donors was found, in the hands of his personal secretary in the White House, she said she hadn't shown it to her boss. Why? Why didn't the President know about these things? Why didn't he show any real anger when he found out what was being done in his name? Why did he fire and later try to destroy the credibility of John Dean, his one close advisor who now seems to be trying to get the facts straight and the truth out?

It's one thing for the President to know or approve of the Watergate business beforehand or of the coverup. (And we can't believe for an instant that he wasn't as heavily involved in this whole business of dirty tricks as he was in red-baiting Jerry Voorhis, in painting Helen Gahagan Douglas a pink lady and in putting together the phony Democratic committee he was caught at in 1962.)

A plea of ignorance in the early days when Watergate was only a caper left the President open to no-

thing more serious than a charge of minor negligence. But ignorance is quite another thing now that Watergate is a national tragedy. The question of the President's knowledge and complicity isn't as important and his plea of ignorance takes on a totally different dimension. For the President is now saying that he didn't know the marching orders his most trusted advisors, some of them personal friends for years, were giving to the FBI, the CIA, the Justice Department, the State Department, the Department of Defense, the Securities and Exchange Commission in his name, often with the statement "this is the President's mandate," on matters that were more important, by his own statement, than any others to the national security and the peace of the world.

He is telling us that he abdicated the presidency. It is a confession, not of negligence or ignorance, but of the abdication of the presidency to a small group of men on his staff, none of them holding elected or constitutional offices, who were involved in subverting the judicial process in the Ellsberg case, the electoral process in a presidential election and the democratic process in three branches of government.

If he didn't order the bugging at Watergate or the coverup, or any of the "dirty tricks," then fully half his White House staff of advisors has been operating for years in defiance of the President of the United States on matters of the gravest national import. And, the inference is plain, the President was too dumb or naive or isolated to catch on.

The cover story, it turns out, is more scary than the crime.

Crucial footnote: Again we ask: What about the bombing in Cambodia? Now that our boys are home, what else are we protecting but the football field honor of a president who fears becoming a "pitiful, helpless giant"? The men and the mentality that produced Watergate are keeping alive the dying embers of U.S. involvement in the Indochina War.

Five for P.G.&E.

There it was, an unobtrusive little item on the PUC agenda, allowing the PUC and City Hall to slip through another measure to the benefit of PG&E for many millions and to the loss of San Francisco of many millions.

It was but another footnote on the Hetch Hetchy scandal, detailed in previous Guardians, that means San Francisco loses at least \$21.9 million a year, according to the figures of an independent study by an independent group of CPAs called Accountants for the Public, because the city refuses to buy PG&E as required by the City Charter, the federal Raker Act of 1913 and the U.S. Supreme Court.

This time, the PUC was giving away another block of Hetch Hetchy power, produced by the dams built by hundreds of millions of dollars of San Francisco bonds, to the Modesto Irrigation District. It was a 10 year contract, starting in 1975, under which San Francisco would get \$6 million a year during this period.

This is peanuts, birdseed, compared to what the city would get for this power. Among other things, it would lock up in a non-cancellable contract for 10 years a big block of power that ought to go directly to San Francisco residents and businesses as cheap public power. It further locks up PG&E's illegal private power monopoly in San Francisco and it makes it more difficult to ever bring the city's own public power to its own people, which was the PG&E/City Hall strategy.

Why should Modesto get the use of our cheap public power while we have to suffer with PG&E's more expensive private power? What benefit does San Francisco get from this kind of "distress sale?"

Bruce B. Brugmann, Guardian publisher, and Peter Petrakis, Guardian utilities editor who has written our PG&E stories for years, attempted to get a hearing before the PUC and ask some questions. It was our appearance in 1970, when these negotiations first started, that forced the PUC to adopt a unanimous resolution that it would study alternative markets for the Hetch Hetchy power, including San Francisco, and undertake a feasibility study of public power for San Francisco. Even Marvin Cardoza, the BofA/PG&E man on the PUC, approved this resolution.

But PG&E moved fast and furious in the back room: the idea of a feasibility study was killed and bucked to the supervisors (each of whom has said publicly that he/she won't call for a public hearing on a feasibility study), no alternative markets were seriously studied, our most lucrative resource of public power was peddled away for peanuts.

Why didn't the PUC uphold its own resolution and investigate alternative markets? What was the big rush? Why the unusually long contract? Would the commission hold the issue for 60 days and open the matter to a full public hearing?

No, on all counts, the Guardian speakers had to fight every inch of the way just to get a brief hearing. The five commissioners voted them down on all points. PUC Chairman H. Welton Flynn, an accountant who ought to know better, said again and again he was being "tolerant" in letting the Guardian speak at all.

Brugmann and Petrakis pointed out that the PUC had refused to do a feasibility study, but that the Accountants for the Public had done one that showed that the city could make at least \$21.9 million a year after bond payments and after expenses if it bought PG&E. Wouldn't it be irresponsibility of the highest order if the PUC didn't hold public hearings on this study before giving away more of its public power?

No, No, No, a thousand times No! Commissioners Flynn, Diviny, Rousseau, Petri and Byrne wouldn't hear of it for a moment even though they cry continually they don't have the money to keep the Muni and the cable cars running for the people of San Francisco.

Which is the point: the PUC commissioners aren't working for the people of San Francisco. They're working for Mayor Alioto, PG&E's best friend in City Hall, and they paid him handsomely in campaign contributions to get the job. The roster (Flynn \$500 in 1971), Diviny (\$5,000 in 1971 from Teamsters' Union when he was vice president), Rousseau (\$1,050 in 1971), Petri (\$2,750 in 1971) and Byrne (\$2,500 in 1971).

Question: if the commissioners who vote on behalf of PG&E, Oral Moore who runs the Hetch Hetchy department on behalf of PG&E, and Counsel William Bourne who makes the legal opinions backing up PG&E, and General Manager of Utilities John Crowley who superintends the scandal, if they want to work for PG&E, why don't they do so and stop representing PG&E from the public payroll?

Footnote: Press coverage as usual. The Chronicle didn't cover the meeting. The Examiner covered it in a four-paragraph, page 45 story mentioning not a word about the scandal, the point of it all or that there were loud objections from the floor. The steal of San Francisco continues without notice in the monopoly press.

Now, The O'Connor Principle

Updating the Boudoures Principle (Guardian, 6/6/73) with the O'Connor Principle at City Hall:

City Attorney Thomas O'Connor, the man who can find nothing amiss with PG&E, who fought Atty. Morris Lowenthal's suit to collect money in underassessments resulting from the Wolden scandal, who fights citizens' initiatives with a vengeance, who thinks the legislation to limit campaign spending is illegal, who operates his office and staff as if he were working for PG&E and the Chamber of Commerce, has come up with another O'Connor pronouncement:

That the business of Olympic Federal Savings & Loan has now formally become the business of the City of San Francisco.

That's the import of his June 14 opinion, tossing a bucket of whitewash on the Guardian story charging Peter Boudoures, president and a director of Olympic, with nine specific conflicts of interest with his position as chairman of the Board of Permit Appeals (BPA).

At least nine persons, the Guardian found, have gotten 13 separate loans from Boudoures/Olympic and then gone before Boudoures/Olympic on the BPA on 11 separate occasions. Boudoures never once divulged his interest, or disqualified himself, even though he told our reporter, Michael Miller, that he knew five of the nine persons.

O'Connor first held that the city's conflict of interest laws didn't apply to Boudoures/Olympic/BPA because (a) the BPA isn't a regulatory agency and Olympic isn't subject to regulation by the BPA, (b) no contract or franchise with the city or city property is involved and (c) Boudoures' Olympic/BPA relationship isn't incompatible with the conflict of interest prohibitions.

This isn't too difficult to see, inasmuch as the city law is so loosely worded that the Chamber can drive semi trucks back and forth through it at will. Sup. Quentin Kopp will have to perform yeoman's work if he is to get them closed with new legislation and make cases like Boudoures' subject to the law, as he says he'll try to do.

But O'Connor made a significant concession when he pointed out that the common law principle on conflict of interest is that "no one can vote on a question in which he has a direct personal or pecuniary interest." Which of course is the case with Boudoures/Olympic: if a property owner were forced by the BPA to put in a \$100,000 heating unit, this would affect the property owner's ability to pay back a loan to Boudoures/Olympic. It would also make the property more valuable if Boudoures/Olympic got the building on default.

The more important point is that the appearance, as



well as the reality, of conflicts of interest must be eliminated on all city commissions and supervisorial votes is city government is to have integrity.

O'Connor then said that "if in any of the appeals the firm by which the member was employed received, or could receive, a direct financial benefit by reason of the nature of the vote cast in connection with the particular property, in my opinion, the member would be disqualified from voting in such case by reason of the common law principle."

That would apply directly to Boudoures/Olympic, but O'Connor squiggles out by saying that disqualification presupposes knowledge of any financial benefit and that, in the Boudoures case, "according to the information furnished me, the member had no knowledge."

Kopp, in asking for the opinion, submitted the Guardian article, which carried Boudoures' comment that he knew five of the nine persons doing business with Boudoures/Olympic/BPA. Isn't this knowledge? How does O'Connor know Boudoures had no knowledge? Did he interview Boudoures? Did he interview the nine persons? How did he get information contrary to what Boudoures had told us? Why didn't he say in his opinion? O'Connor gave no clue to these crucial points and he and Thomas Blanchard, his chief deputy, were out of town at a convention at presstime.

Meanwhile, Atty. Stewart Baird, of the San Francisco Neighborhood Legal Assistance Foundation, said that SFNLAF was studying the possibility of a suit, to be filed in two weeks or so, that would force Boudoures to resign and raise some important precedents on local conflict of interest law.

In the meantime, the gospel according to Tom O'Connor is that you must be caught taking a black satchel full of \$100 bills at high noon in front of City Hall before you can be charged with conflict of interest. Isn't there an attorney in San Francisco who can do better than this and run against O'Connor in the November election?

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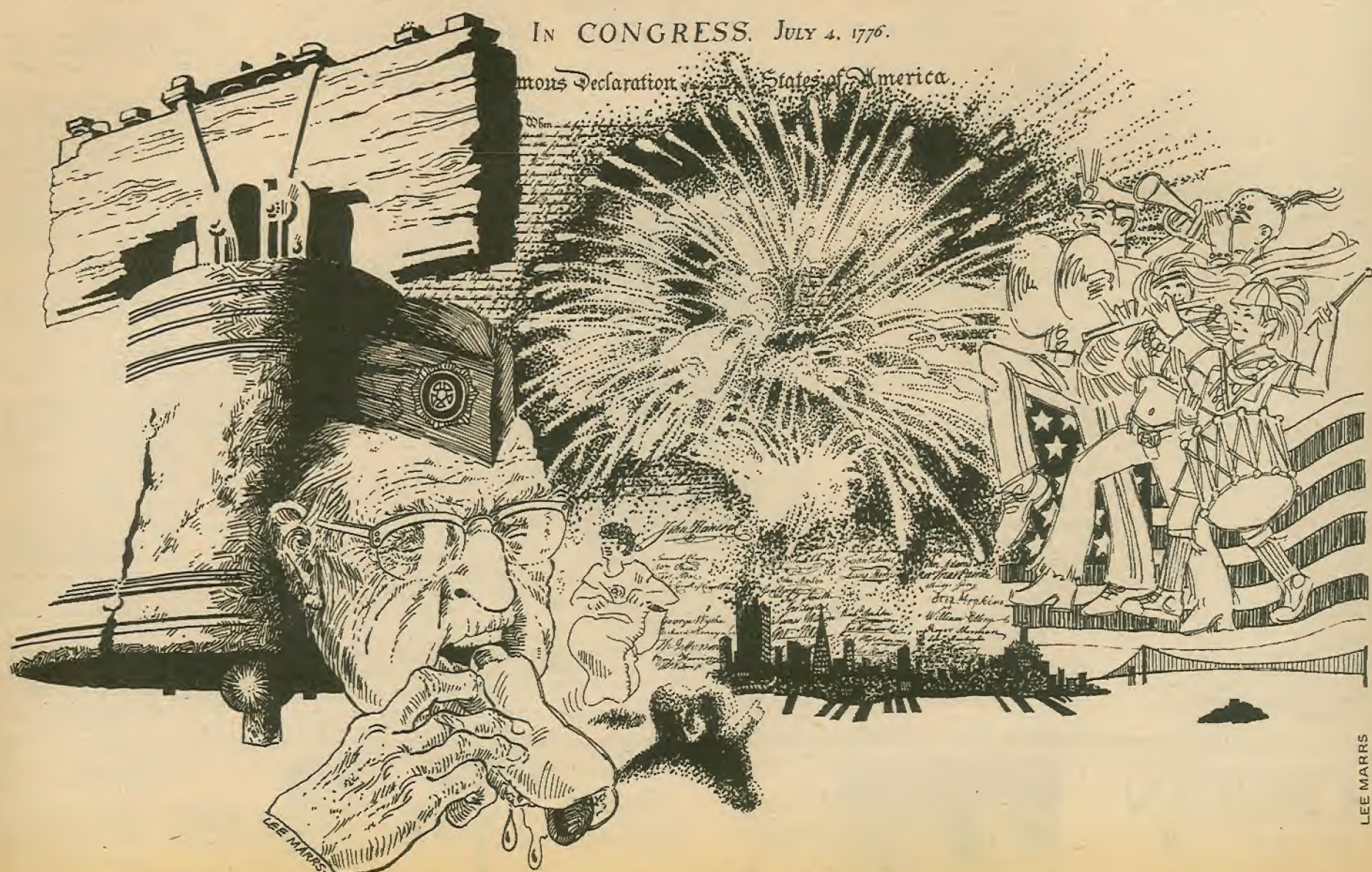
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Events

Thru
July 7



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Events Compiled by Jeanette Foster

Celebrating the 4th of July just ain't what it use to be. You can't buy any kind of fireworks in SF, Alameda or Marin counties (including the non-explosive "Safe and Sane" type like paper caps, snakes, sparklers and pin-wheels).

So you're left sitting in the parking lot of Candlestick Park to watch someone else shoot off fireworks or you can grab your Guardian to find out just where fireworks are sold, after June 28.

DALY CITY

DALY CITY POLICE ATHLETIC LEAGUE, Safeway Store parking lot, 2630 Old Bayshore Blvd.

MARIAN COUNCIL, Knights of Columbus, L&M Electronics' parking lot, 2401 Geneva.

SERRAMONTE HOME-OWNERS' ASSOC., Gellert Blvd. and Hickey.

SISTERHOOD B'NAI ISRAEL, Junipero Serra/87th St.

OUR LADY OF PERPETUAL HELP MEN'S CLUB, Mayfair Market, Mission St.

ROTARY CLUB OF DALY CITY, Standard Station, Alemany Blvd.

HOLY ANGELS MENS' CLUB, 87th/Edgeworth.

OUR LADY OF MERCY MEN'S CLUB, Southgate/Lake.

DALY CITY HOST LIONS CLUB, Mayfair Parking Lot, 2665 Geneva.

ST. ANDREW'S CATHOLIC CHURCH, Southgate/Sullivan.

JEFFERSON HIGH SCHOOL BOOSTER CLUB, No. West Corner of East Market/1st. Ave.

HALF MOON BAY

JR. CHAMBER OF COMMERCE, Tom and Pete Produce, Main/Hwy. 92.

AMERICAN LEGION, Alpha Beta Market parking lot, 1500 San Mateo.

BOY SCOUT TROOP, Red's Body Shop, Trilly/San Mateo Rd.

DRILL TEAM, Kelly/Cabrillo Hwy.

PACIFICA

PACIFICA YOUTH ASSOCIATION, Safeway parking lot, Oddstead/Terra Nova.

BOY SCOUT TROOP, Shell Station, Crestney Dr.

PACIFICA CO-OP NURSERY, Fairmont Shopping Center.

JOB'S DAUGHTERS, Crespie Dr./Coast Hwy.

CALIF. SCHL. EMPLOYEES' ASS., Oddstead/Terra Nova.

CUPERTINO

OPTIMIST CLUB, Stevens Creek/Sunnyvale-Saratoga Rd.

BLOSSOM VALLEY CHAPTER RAINBOW GIRLS, 20840 Stevens Creek Rd.

AMERICAN LEGION, Vallco Village Shopping Center, 10851 Naris Wolfe Rd.

JAY CEES, Stevens Creek/E. Estates Rds.

HOST LIONS CLUB, Gemco parking lot, 20745 Stevens Creek Rd.

BETHAL JOBS DAUGHTERS, Milk Farm, Homestead Rd.

CUPERTINO HIGH SCHL. ATHLETIC ASS., Sears parking lot, 10101 Naris Wolfe Rd.

DE ANZA ASS., TW Market, 26020 Homestead.

TRI CITY LITTLE LEAGUE, Porta Plaza Shopping Center.

SARATOGA CHAMBER OF COMMERCE, 12304 Saratoga-Sunnyvale.

LOS GATOS-SARATOGA REPUBLICANS, Saratoga-Sunnyvale/Prospect Rds.

SARATOGA SPORTSMEN'S ASS., 13535 Quito Rd.

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SARATOGA OPTIMIST CLUB, 20700 Reid Lane.

SAN BRUNO

EIGHT STANDS along El Camino Way and San Bruno Rd., and in Pacific Heights Shopping Center.

SAN CARLOS

SAN CARLOS RAINBOW GIRLS, 1057 Laurel.

REDWOOD CITY STANDS throughout the town.

OLD FASHIONED 4TH OF JULY CELEBRATIONS

MARIN

MARIN ART AND GARDEN SHOW, Ross, June 30-July 1, 10 a.m.-8 p.m., floral displays, art gallery, all media show, barbershop quartets, early day fashion show, banjo band, calliope, food. 454-5597, \$2/\$1 children.

CORTE MADERA-LARKSPUR FESTIVAL, July 3-4, band concert (July 3); flag raising, 8:45 a.m., Corte Madera; free pancake breakfast; firemen's ballgame (Joe Wagner Field, Larkspur), arts and crafts festival, children's penny carnival, music and song, parade (3 p.m., starting in Larkspur moving to Corte Madera), chicken barbecue

(Corte Madera Recreation Center) and street dance (Recreation Center), 924-4888.

EAST BAY

ALBANY, July 4, Mayor's picnic, Romona/Carmel Sts., free ice cream, baseball games, horse shoes, contests, entertainment, 526-6116.

BERKELEY, July 4, Berk. Marina, kite flying, 1-3 p.m.; sailboat racing, 2-6 p.m., fishing derby, on pier, 3:30-5:30 p.m.; large sailboat racing, 6-7:30 p.m.; and fireworks display, 9 p.m., 644-6000.

OAKLAND, July 4, speedboat races and waterskiing show, Lake Merritt; fireworks display, Coliseum, 451-7800.

PENINSULA

REDWOOD CITY, July 4, parade of floats, drill teams, majorettes, old cars, decorated cars, downtown Redwood City, 10 p.m.; fireworks at dark, 365-1825.

SAN CARLOS, July 4, barbecue picnic, 2 p.m., Arguello Park, Sheldon/Wellington, activities include gunny sack races, pie eating contest, three legged races, and more. \$2.50/\$1.75 children.

SAN JOSE, July 4, fireworks display, Spartan Stadium, 292-8211.

SANTA CLARA, July 4, donkey baseball game, fireworks, Buck Shaw Stadium, Univ. of Santa Clara.

PALO ALTO, July 4, fireworks display, end of Embarcadero Rd. at the Marina.

Lectures

"THEORY AND PRACTICE OF ACUPUNCTURE," given by Dr. Harold Bailen, June 21, noon, BSS 118, SF State Univ., 1600 Holloway, SF, 469-2171, free.

"TRANSCENDENTAL Meditation," June 21, 7:30 p.m., Fugazi Hall, 678 Green, SF, free.

"FUTURE DIRECTION of Jazz," given by Herbie Hancock, jazz pianist and composer, Phil Elwood, SF Examiner and Jon Hendricks, jazz singer, June 21, following the free concert, SF City College, free.

"UNDERSTANDING THE Homosexual," panel discussion, June 21, 7:30 p.m., SF Jewish Community Center, 3200 California, SF, free.

"THE NEW DIMENSIONS of Healing," all day public symposium

on para normal healing practices, including acupuncture, biofeedback faith healing, etc. June 23, 9 a.m.-5 p.m., Flint Center, De Anza College, Cupertino, \$8.50/\$4.25 students; June 24, 9 a.m.-5 p.m., Oakland Mem. Aud., \$8.50/\$4.25 students.

"HOW TO IMPROVE"

Your Tennis," given by Dave Kregel, tennis pro, Golden Gate Park, plus a tennis film, June 23, 2:30 p.m. Ortega Branch Lib., 3223 Ortega, SF, free.

"YOU AND YOUR"

Heart," given by Barbara Bacigalupi, June 21-23, 2:30 p.m., Lawrence Hall of Science, UC Berk.

"ABSOLUTE NEGATIVITY as a New Beginning" based on Raya Dnuayevskaya's new book, "Philosophy and Revolution," June 23, 3-5:30 p.m., University Ave. Co-op Meeting Rm., 1414 University, Berk., free.

"THE USED RELIGIONS,"

given by Jacob Needleman, June 24, 8 p.m., Gresham Hall, Grace Cathedral, California/Taylor, SF, free.

"THE TRAP: THE WAY"

In," given by Alan Watts, June 24, 9 a.m., radio station KSAN, 95 FM.

"YOGA OF RENUNCIATION," given by Swami Chinmayananda, June 24-July 5, 7:30 p.m., U.C. Med. Center Aud., 500 Parnassus, SF, 588-4396, \$1.50.

"AND THE MORNING After," talks on the next billion years given by Dr. Allan Sandage, June 26; and Dr. J. William Schopf, July 10, Gallery Lounge, 10 a.m., SF State Univ., free.

"RENUNCIATION OR Action?" given by Swami Chinmayananda, June 26-July 5, 6 a.m., 303 Health Sciences West, UC Med. Center, 500 Parnassus, SF, 588-4396, \$1.50.

"SHAMANISM AND THE American Personality," given by Dr. Ajari Warwick, Master of Ritual Practices, June 27, noon, BSS 118, SF State Univ., 1600 Holloway, SF, 469-2171, free.

"WOMEN'S SEXUALITY Programs," including small raps groups and masturbation films, June 27, 7:30 p.m., Franklin Intermediate School, 1150 Virginia, Berk., June 28, 7:30 p.m., First Unitarian Church, Geary/Van Ness, SF, \$3.

"COSMIC JOURNEY" given by Nancy Dale, July 1, midnight, radio station KSAN, 95 FM.

"PSYCHOBIOLOGY: A Look at Brain Chemistry and Behavior," given by Philip Berger, M.D., chief resident in psychiatry, Stanford Medical School, July 5, 7 p.m., Pennafort Hall, Dominican College, San Rafael, free.

events

Clubs

No admission charge, unless otherwise noted.

SAN FRANCISCO

BOARDING HOUSE:

Commander Cody and His Lost Planet Airmen with Asleep at the Wheel, June 21-24; Robert Klein with Steve Goodman, June 26-July 1, 960 Bush, 441-4333, admission varies \$2-\$3.50.

CESAR'S CLUB: Cesar's Latin Band, June 21-24, 28-30, July 1; Mac-arthur Drive, June 22-24, 29-July 1, 576 Green, 781-9300, \$2 Fri.-Sat.

COCK'S INN: Oblivion, Tues.-Sat.; guest groups, Sun.-Mon. 3111 Fillmore, 922-9974.

DEMON RUM: San Francisco, Thurs.-Sat. 1035 Post.

DIZZY'S: Roy, Fri.; Pinkerton and Card, Sat. 5512 Geary, 752-9954.

DRINKING GOURD: Houck and Scott, Sun.; Sweet Pickens, Mon.; Leatherwood, Tues.; Ken Bloom, Wed.; Saturday's Luck, Thurs.; Jim Post, Fri.; Stoneheart and Milner, Sat. Union/Laguna, 921-9943.

FABULOUS GREEK: Liquid Sunshine, Fri.-Sat.; Wintersun, Sun. 2001 17th St.

GENEROSITY: Peter Spelman and Friends, June 23, 1981 Union, 921-8305.

GREAT AMERICAN

Music Hall: Limelighters, June 21-30; Butch Whacks and the Glass Packs, Wed.; Chris Poehler, Mon. 859 O'Farrell, 885-0750, call for admission.

HOLY CITY ZOO: auditions, Mon.; Clutch Cargo, Tues.; Lisa Kindred, Wed.; Ronnie and Lulu, Thurs.; Liberty Hill Aristocrats, Fri.; Night-Crawlers, Sat. 408 Clement, 752-2846.

INTERSECTION: Lew Porter Ascension Project, Sun., 4-6 p.m.; Natalie Mattson and Jon Fromer, June 22-23; Greg Akita, June 29-30. 756 Union, 397-6061.

JOLLY FRIARS: French Toast, Wed.-Sat. 950 Clement, 752-0354.

MIYAKO HOTEL: Jack Calvert and Jon Battle, June 21-23; Tokyo Playmates, June 26-July 28. Post/Laguna, 552-3134.

MOONEY'S IRISH PUB: Devil's Kitchen, June 21; Steamin' Freeman, June 22-23. 1525 Grant, 982-4330.

MOTHERLODE: Jeff Comanor, Sun.; Chris Cox, Mon.; Chris Michie, Tues.; Jim Nesbitt, Wed.; Jim Post, Thurs.; Fat Max and the Casuals, Fri.; Jim Nesbitt, Sat. 2001 Union, 567-3121.

OLD SPAGHETTI FACTORY: Los Flamenocs de la Bodega Fri.-Sat. 478 Green.

PAUL'S SALOON: High Country, Wed.; Hired Hands, Thurs. and Sat.; Phantoms of the Opry, Fri.; open mike, Sun. 3251 Scott, 752-2456.

PETA'S: Bob Feldman Trio, Fri.-Sat. 631 O'Farrell, 441-6994.

PIER 23 CAFE: Pier 23 Jazz Cats, Fri.-Sat. 362-5124, \$1.

PIERCE STREET ANNEX: Streamline, Sat.-Mon.; Craig Strode Three, Tues.-Fri. 3138 Fillmore, 567-1400.

REUNION: Tony Lewis Trio, Wed.-Sun.; Peggy Webb, Sun.-Tues. 1969 Union, 346-3248.

SAND DUNES: Hi Tide Harris Blues Band, June 21, 24, 28, July 1; Chet Baker, June 22, 29; Hal Stein and Vince Wallace, June 23; Barbatunde and Jalonzi from Ju Ju, June 25; Rudy Castro's Bid Band, June 26; Jim Lowe Trio (formerly Cleveland Wrecking Company), June 27; Eddie Henderson, June 30. 3599 Taraval, 564-5621, admission varies.

SCENE: Tommy Smithson Trio

and Marg Stone. 2301 Fillmore, 567-0593.

UNIVERSITY HIDE-AWAY: Dino Population Three, Fri.-Sun. 2225 Fillmore, 567-9233.

WHARF RAT TAVERN: Justice Brothers, Mon.-Tues.; Bishop, Wed.-Sun. 101 Jefferson, 885-9809.

WOODSTOCK: Scrap Iron, June 21-24. 951 Clement, 752-7132.

YE ROSE AND THISTLE: Bob Muller All Band, upstairs, Wed.-Sat.; Dixieland Music with Brian Richardson and Friends, downstairs, Sun. 1624 California, 474-6968.



Billy Paul, June 23, Oakland Stadium.

ORPHANAGE: Frank Biner and the Night Shift, June 21-23, \$2; New Riders of the Purple Sage, June 24, \$3; Butch Whacks and the Glass Packs, June 25, \$2; Jesse Colin Young, June 26-27, \$3; Hayden Project, June 28-30, \$2; Sylvester and His Hot Band, July 1, \$3. 807 Montgomery, 986-8008.

EAST BAY

FRANSHELL'S: Brotherly Love, Tues.-Sat. 101 Parrott, San Leandro, 357-7333.

FREIGHT AND SALVAGE: Lawrence Hammond and the Whip-lash Band, June 21; High Country, June 22-23; Berkeley Ensemble (baroque music), June 24; hoot, Tues.; Singer's Circle, June 27; John Shine, June 28; Vern and Ray, June 29-30. 1827 San Pablo, Berk., 548-1761, admission varies, 50¢-\$2.

IT CLUB: Bill Thacker and the Country Western Southlanders, Fri.-Sat. 10102 San Pablo, El Cerrito, 525-9971.

KEYSTONE BERKELEY: Buddy Guy-Jr. Wells, June 21-24; dinner with the price of admission, June 25; Sylvester and the Hot Band, June 27-28; Elvin Bishop, June 29-30. 2119 University, Berk., 841-9903, admission varies \$1-\$3.50.

LONG BRANCH: Elvis Duck, June 21; Knee Deep, 26; Eyes, June 27. 2504 San Pablo, 848-9696, admission varies \$1-2.50.

SEVENTH SEAL: Wood and Springs plus Death and Co., June 22; Ronnie 'n Lulu, June 23; Jim Dietz, June 29; Eryl Oliver, June 30. 2311 Bowditch, Berk., 848-0269.

LUCKY LION: Saba, Tues.-Sat. 4100 Redwood Rd., Oakl., 530-7260.

TERRACE LOUNGE: Mark Teel Quartet, Fri.-Sat. Claremont Hotel, Claremont/Ashby, Berk.

SHOWCASE: The Emulations and Urgent Care, June 29-July 4. 3228 Telegraph, Oakl., 654-4221.

NEW ORLEANS HOUSE: Chains, June 21, \$1.50; Sopwith Camel and Stuart Little Band, June 22-23, \$2.50; Improvisation, Inc., final show, June 24, \$1; Steve Mill Band and Joker, June 28-30, \$3.50. 1505 San Pablo, 525-2221.

ORDINARY: Brad Crawford, June 21, 28; John Shine and the Moons, June 22; Gideon and Power.

June 23, 29; Berkeley Ensemble, baroque quartet, Sun. afternoons; Jeff and Cedric James, Sun. evenings; Charlie Hickox, June 26-27, July 3-4; Grayson Street and Jo Baker. 3974 Manila, Oakl.

MARIN

BOATHOUSE: Butch Whacks and the Glass Packs, Tues. \$2; Fast Company, Fri.-Sat., \$1.50; Magic, Wed.-Sun. 300 Turney, Sausalito, 658-0511.

SWEETWATER: Peter Spelman and Friends, June 30. 153 Throckmorton, Mill Valley, 388-2820.

INN OF THE BEGINNING:

Cat Mother, June 21, \$1.50; Rowan Brothers plus Uncle Vinty, June 22-23, \$2; Kairos Benefit, June 24; Sunship and Little Rock, June 27, 50¢; Bluesberry and Elvis Duck, June 28; Barbara Mauritz (formerly Lamb) and Bob Ward and the Cigar Band, June 30, \$2; free folk music, June 31. 8684 Old Redwood Hwy., Cotati, (707) 795-3481.

UNCLE SAM'S: Eyes, June 21; Bittersweet, June 22-23; Flesh's Bones, June 29; Knee Deep, June 29; Elvis Duck, June 29-30, July 4; Bluesberry, July 5; Nick Gravenites with Blue Gravy, July 6-7. 8196 Bodega, Sebastopol, 823-9842.

GATSBY'S: Gene Houssman, Wed.-Sun.; Sundance, Mon.-Tues. 39 Caledonia, Sausalito, 332-4500.

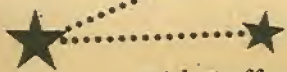
LATITUDE 39: Doug Kennedy, Thurs.-Sun. 621 Bridgeway, Sausalito, 332-2205.

OLD MILL TAVERN: Eggs Over Easy, Wed.-Sat.; Ronnie and the Blue Rabbits, Sun. 106 Throckmorton, Mill Valley, 388-9895.

SLEEPING LADY: Apaloosa and Reggie the Mime, June 21; Sweet Pickens, June 22; Rockabilly Rhythm Boys, June 23; Steve and Cathy with Salz and Dupree, June 24; Laura Allen and Marcus, June 25; Barry Flast and Wierd Beard, June 26; Hot Hoot, June 27; Rocky and Friends, June 28;

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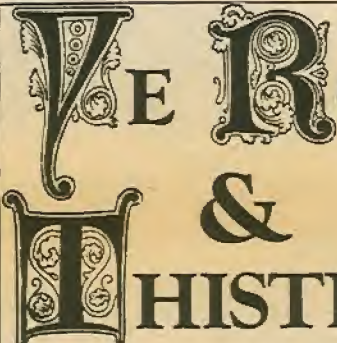


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Prairie Madness

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NINETY WEIGHT
APPALOOSA

June 25 Fletcher Bros.
July 1 Joy of Cooking
July 2 Clover
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"JESUS CHRIST SUPERSTAR"



starring

TED NEELEY · CARL ANDERSON
YVONNE ELLIMAN · BARRY DENNEN

Screenplay by Melvyn Bragg and Norman Jewison

Based upon the Rock Opera "Jesus Christ Superstar" · Book by Tim Rice

Music by Andrew Lloyd Webber · Lyrics by Tim Rice

Music Conducted by André Previn · Associate Producer PATRICK PALMER

Directed by NORMAN JEWISON · Produced by NORMAN JEWISON and

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—Allen Wallech, Newsday

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INSANELY ORIGINAL."

—Kroll, Newsweek

GOOD SEATS AVAILABLE

Perfs: Wed. & Thurs. at 8:30 pm.,

Fri & Sat. 8 & 10:30 pm., Sunday at 7:30 pm.

There will be perfs. Mon. & Tues. June 25 & 26, only, 8:30 pm.

Tickets at \$4 & \$5 (weekdays) & \$5 & \$6 (weekends) are available thru Ticketron (emporium, Sears & Montgomery Ward's) and all leading agencies. \$1 discount for all preview perfs. For mail orders please enclose a self-addressed stamped envelope. Make check payable to El Grande de Coca-Cola/S.F. Mail to Basin Street West.

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FOR PHONE RESERVATIONS: (415) 788-8282

events

Sound Gallery Jazz Ensemble, June 29; Peter Tork and Wood Nymphs, June 30; Prairie Madness, July 1; Jo Maria and Marcus, July 2; Hot Hoot, July 4. 58 Bolinas, Fairfax, 456-2044.

SWEETWATER: Peter Spelman and Friends, June 30. 153 Throckmorton, Mill Valley, 388-2820.

LION'S SHARE: Country Joe MacDonald and his All Star Band plus Prairie Madness, June 21-23; Ninety Weight and Appaloosa, June 24; Audition night, June 26; Joy of Cooking, July 1, \$3; Clover, July 2. 60 Redhill, San Anselmo, 454-9856.

PENINSULA

ROUND HOUSE: Sweet Pickens, Thurs.-Fri. 2655 El Camino, Santa Clara, 296-1224.

ABBEY ROAD: The Music Machine, June 21-24. 1316 Broadway, Burlingame.

BERTOLUCCI'S: Ritch McFarland, Thurs.-Sat., 427 Cypress, South San Francisco.

DEEJAYS: Brother Frog, nightly. 210 El Camino, San Mateo.

THE FISHERMAN: Tony Hall, nightly, 1492 Old Bay Shore Hwy., Burlingame.

RUSSO'S DISTILLERY: Cisco and Boston Mason, June 21-23, 271 El Camino Real, San Bruno.

SHOWBOAT: Mickey Fizzel, Wed.-Sun.; Shannon and Dean, Mon.-Tues. 410 Airport Blvd., Burlingame.

YOLANDA'S: Angie Harris, Thurs.-Sun.; 125 Terminal Ct., South San Francisco.

Films

SURF: "The Harder They Come," June 21-27; "8th International Tournee of Animation," June 28-30; "The Go-Between" and "Chloe in the Afternoon," July 1-2; "Play it Again, Sam," and "King of Hearts," July 3-4; "Thief of Bagdad," July 5-7. Irving/46th, 664-6300, Sat. matinee, \$1.50 till 5 p.m.

INTERSECTION: Nickette and cartoons, plus "Texas Masquerade," June 24, 6, 8:25 and 10:45 p.m.; "Psychomontage," June 23; "Keep on Truckin' Cartoon Carnival," July 7. Presidio Theatre, 2340 Chestnut, 921-2931, \$1.25.

NORTHSIDE THEATRE: "Walkabout" and "Black Orpheus," June 21-27, 1828 Euclid, Berk.

PACIFIC FILM ARCHIVES: "Judo Saga," June 22, 7:30 and 9:30 p.m.; "8th International Tournee of Animation," June 23, 4, 6, 8 and 10 p.m. and June 24, 7:30 and 9:30 p.m.; "Before the Revolution," June 25, 7:30 and 9:30 p.m.; "The Three Penny Opera," June 26, 7:30 and 9:30 p.m.; "Stray Dog," June 27, 7:30

and 9:45 p.m.; "Kuhle Wampe," June 28, 7 and 9:40 p.m.; "Kameradschaft," June 28, 8:15 p.m.; "The Killing," June 29, 7:30 and 9:30 p.m.; "The Seven Samurai," June 30, 4:30 and 8:15 p.m., Univ. Art Museum, 2621 Durant, Berk., 642-1412, \$1.25.

GATEWAY CINEMA:

"On the Town" and "Babes in Arms," June 21-26; "She Done Him Wrong" and "The Old Fashioned Way," June 27-July 3; "A Night in Casablanca" and "Love Happy," July 4-10, 215 Jackson, 411-3353.

CENTO CEDAR CINEMA: "Before the Revolution" and "La Salamandre" June 21-July 4, 38 Cedar, SF.

SF MUSEUM OF ART:

"Gertrud" "Danish Village Church" and "Bjorn Winblad," June 22, 7 p.m.; "Sparrows" and "Male and Female," June 24, 1:30 p.m.; "Volpone" and "Beauties of the Night," June 26, 7 p.m.; "Toni" and "The Crime of Monsieur Lange," June 29, 7 p.m.; Van Ness/McAllister, \$1.

POWELL CINEMA: "The Damned" and "Summer Tree," June 21-22; "Who's Afraid of Virginia Woolfe" and "The Rain People," June 23-24; "Black Legion" and "Dive Bomber," June 25-26; "The Staircase" and "The Sergeant," June 27-28; "The Wild Bunch" and "Cisco Pike," June 29-30; "Casino Royale" and "Rabbit Run," July 1-2; "Ship of Fools" and "Alcatraz Island," June 3-4; "Death in Venice" and "The Puzzle of a Downfall Child," July 5-6; "Carousel" and "Further Perils of Laurel and Hardy," July 7-8; 39 Powell, 421-4040, \$1 before 5 p.m., \$1.25 after.

CINEMIRAGE: "Variety Lights," July 5, 7 and 9 p.m., Everyman Theatre, 3316 24th St., SF 626-4735.

NEIGHBORHOOD ARTS: "Plisetskaya Dances" and "Bayaderka," June 23, 8 p.m., Community Theater, UC Extension, Haight/Buchanan, SF.

B.B.C. FILM: "The Dreamwalkers," June 22, 8 p.m., First Unitarian Church, Franklin/Geary, SF, \$2.

MIDNIGHT MOVIES: "Erotic Cinema Celebration" including "Paint" and "Psychomontage," June 23; "Keep on Truckin' Cartoon Carnival," July 7. Presidio Theatre, 2340 Chestnut, 921-2931, \$1.25.

AVENUE PHOTOPLAY

SOCIETY: "Covered Wagon" and "Hook and Ladder," June 22, 8:30; "City Girl" and "Easy Street," June 29, 8:30 p.m., 2650 San Bruno, SF, 468-2636.

SF STATE UNIV: "The Red Ball" and "Pride and Shame," June 25, noon; "The Lady from Shanghai"

and "Citizen Kane," June 27, 7 p.m.; "The Blue Angel," July 2, noon; Education 117, campus, 1600 Holloway, SF, 469-2171, free.

CANYON CINEMA-

THEQUE: Six animated films, June 21; "Far Out, Star Route," and "People Near Here," June 28; 8:30 p.m., SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.50.

FILM FAIR: "Across the Pacific" and "The Big Sleep," June 29-30; "Bluebeard's Eighth Wife," July 6-8; 7:30 p.m., 732 Chenery, SF, 586-7748, \$2.

MERRITT COLLEGE: "The World of Henry Orient" and "Breakfast at Tiffany's," June 29; "The Pink Panther" and "A Shot in the Dark," July 6; 7 p.m., Student Center, campus, 12500 Campus, Oakl.

OAKLAND MUSEUM: A Night at the Opera," June 22, 8 p.m.; "For Me and My Gal," June 29, 8 p.m.; 10th/Oak, \$1.50/\$1 students.

CAL FILMS: "The Adversary" June 21, 7:30 and 9:30 p.m.; "Chloe in the Afternoon," June 26, 7:30 and 9:30 p.m.; "The Sorrow and the Pity," June 28, 7 p.m.; "The Samurai Trilogy," July 3 and 5, 7 p.m. 155 Dwinelle, UC Berk. campus, \$1.25.

DOMINICAN COLLEGE: "Pioneers of Modern Painting-Edouard Manet," June 26, 8 p.m.; "Dial M for Murder," June 29, 8 p.m.; Angelico Hall, campus, San Rafael, \$2/\$1 students.

Theatre

"EL CAMINO REAL," Fri.-Sun., 8 p.m., Everyman Theatre, Mission/24th St., SF, 285-9009, \$5/3 students.

"BIRDBATH," Wed., 8 p.m. and "Courtne's Question," Wed., 9:30 p.m., Intersection, 756-Union, SF.

FRISCO, satire, June 22, 9 and 10:30 p.m., Fellowship Coffeehouse, 2041 Larkin, SF.

WING, Thurs., 8:30 p.m., Intersection, 756 Union, SF.

"THE BOY FRIEND," Fri.-Sat., 9 p.m., and Sun., 2 and 8 p.m., Village Theatre, 901 Columbus, SF.

PITSCHER PLAYERS, Fri.-Sat., 8:30 and 10 p.m., Intersection, 756 Union, SF.

"GUYS AND DOLLS," June 22-23, 8:30 p.m., Lakeside Park Garden Center, Oakl.

"BLACK COMEDY," Fri.-Sat., 8:30 p.m., Altarena Playhouse, 1409 High, Alameda.

"A SLEEP OF PRISONERS," June 22-23, 8:30 p.m., Myth and Magic Factory, 111 Fairmont, Oakl.

"ARCHETYPES AND MOONBEAMS," performed by the Actors' Ensemble, June 22-23, 8:15 p.m., 2340 Durant, Berk.

"LAST OF THE RED HOT LOVERS," Fri.-Sat., 8:30 p.m., Contra Costa Civic Theatre, 951 Pomona, El Cerrito.



"Ruddygore," Lamplighters, weekends, July 7-Aug. 4, Presentation Theatre.

"BUTTERFLIES ARE FREE," June 21-23, 8:30 p.m., Palomares Playhouse, Palo Verde/East Castro Valley Blvd., Castro Valley.

"THE RAINMAKER," June 22, 8:30 p.m., Mill Valley Center for the Performing Arts, 257 Buena Vista, Mill Valley.

"BUTTERFLIES ARE FREE," June 22-23, 8:30 p.m., Palo Alto Community Theatre, 1305 Middlefield, Palo Alto.

"EXIT THE BODY," June 22-23, 8:30 p.m., Triton Museum, 1505 Warburton, Santa Clara.

FESTIVAL DE LOS TEATROS CHICANOS: "Los En-drogados" and "El Corrido de Juan Rodriguez" June 21; "La Carpa de los Requichis" and "Recuerdos de Palomar," June 22; "Maquinas y Bur-gueses" and "What is a Chicano?" June 23; all performances 8 p.m., Morris Dailey Aud., campus, San Jose State Univ., free.

"DON PASQUALE," performed by the New Port Costa Players, June 30, 8 p.m., Hertz Hall, UC Berk. campus, 642-2561, \$3/2 students.

"THE GLASS MENAGE-RIE," performed by the Advance

Theatre, June 21-24, 8 p.m., Berkeley Community Theatre, Milvia/Al-liston, 845-2308.

"HAMLET," performed by the Black Box Theatre, June 12-July 13, 8:30 p.m., SF Community Theatre, UC Extension, Haight/Buchanan, SF, 558-2335.

"DRACULA: the Erotic Necrotic," Fri.-Sat., 8:30 p.m., Firehouse Theatre, 1572 California, SF, \$1.

"FEELING THE EDGE," performed by Motion, June 28 and July 1, 8:30 p.m., Firehouse Theatre, 1572 California, SF, \$2.

"SCHOOL FOR SCANDAL," Wed.-Sat., 8 p.m. and Sun., 7 p.m., Berkeley Repertory Theatre, 2980 College, 841-6108.

"BERKELEY MIME TROUPE," June 29-30, 8:15 p.m., Live Oak Theatre, Shattuck/Berryman, Berk.

THEATRE OF MARVELS, July 6-7, 8:15 p.m., Live Oak Theatre, Shattuck/Berryman, Berk.

"LENNY," Tues.-Fri., 8:30 p.m.; Sat., 7 and 10:30 p.m.; and Sun., 3 and 7:30 p.m., Bimbo's 365 Theatre Club, 1025 Columbus, SF, 474-0365, \$5-8.

"AUTO-DESTRUCT," Fri.-Sat., midnight; Wed., 8:30 p.m., Magic Theatre, 2485 Shattuck, Berk., 548-6336.

"JIMMY BEAM," Thurs.-Sun., 8:30 p.m., Magic Theatre, 2485 Shattuck, Berk., 548-6336.

"EL GRANDE DE COCA COLA," Wed.-Thurs., 8:30 p.m.; Fri.-Sat., 8 and 10:30 p.m.; Sun., 7:30 p.m., Basin Street West, 401 Broadway, SF, 788-8282.

"GOD . . . or How Evolution Transformed the Chocolate Bar," Fri.-Sat., 8:30 p.m., Mustard Seed Theatre, 3145 Fillmore, SF, 931-1713.

"RUDDYGORE," performed by the Lamplighters, July 7-Aug. 4, 8:30 p.m., Presentation Theatre, Turk nr. Masonic, SF, 956-6740.

Galleries

SAN FRANCISCO ANNEBERG: Hugh Aaronson, ceramics, ends June 30, 2721 Hyde. **POLISH ART and Cultural Foundation:** Piotr Abraszewski, paintings, ends June 30, 50 Oak. **PARADE:** Robert Arnold, paintings, 3228 Sacramento.

Continued on page 20

Napa Valley Theatre Co.

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June 22 - July 7
A STREETCAR NAMED DESIRE
By Tennessee Williams
Performances:
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Tickets: \$4.00 / Students \$3.25 (Student Rush, if available, \$2.00) at Tresidder, Macy's, Peninsula B.O. and all Ticketron

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Sweet Pickens

FRIDAY - JUNE 22
Sleeping Lady Cafe - 58 Bolinas Rd., Fairfax

SATURDAY - JUNE 23
Crows Nest - Yacht Harbor - Santa Cruz

EVERY WEDNESDAY NIGHT
Drinking Gourd - 1898 Union St - SF

Animal Crackers

THE MARX BROS.

Rare 1931 classic with Groucho, Chico, Harpo, Zeppo and Margaret Dumont. Not seen in SF for years!

PLUS Johnny Carson in drag on his 1952 TV show!

Best of the Avant-Garde & Pop Cartoon

(1908-1946) Porky Pig, Felix the Cat, Superman cartoons and more!

ONE WEEKEND ONLY! Fri., Sat., Sun.
June 22, 23, 24: Complete shows each night at 7 p.m. & 9:45 p.m. MIDNITE shows Fri. & Sat.

Firehouse Theatre
1572 California nr. Polk 441-2936.

Bay Guardian

Through

By Vicki Sufian

'Wind from the Sea', from the Wyeth exhibition at the DeYoung Museum. Through September 3.

Freebies!

DIZZY GILLESPIE QUINTET, Laney College, Noon, June 22.

LAST two days of free concerts sponsored by Musicians Union Performance Trust Fund with City of SF. Concerts take place at 11:30 a.m. and 5 p.m., June 21-22, Embarcadero Center and Union Square. For instance at 11:30 a.m. at Union Square June 21 you can hear John Handy, Ali Akbar Kahn and Willard Spencer.

BERKELEY ART FESTIVAL, arts and crafts and sensory trip: waterbed floor romp accompanied by light and sound show, Live Oak Park, Walnut/Berryman, 11 a.m.-5 p.m., June 23-24.

PIG SCRAMBLE, goat milking, sheep dog trials, all part of Farmers' Day, Petaluma Fair, Petaluma Fairgrounds, June 23.

EQUALOGY DAY, an alternative lifestyles fair, exhibits by communes and alternative resource groups, Hall of Flowers, Golden Gate Park, 9th/Lincoln, noon-8 p.m., July 5.

AMNESTY FAIR, bands, Malvina Reynolds sings, Mark Allen, arrested for amnesty, talks, followed in the evening by a showing of "Z," First Unitarian Church, Franklin/Geary, 2 p.m. (Fair), 4 p.m. (movie), June 24.

"HAMLET," multi-media production using modern dance, light projections and tape, UC Extension, Haight/Buchanan, 558-2335, 8:30 p.m., every Fri.-Sat., June 21-July 13.

SEVENTH ANNUAL RATHAYATRA FESTIVAL, procession starts Fell St. entrance to Golden Gate Park, west on Kennedy Dr. to Linley Meadow, six-course vegetarian feast served, noon, July 1.

INDIAN MUSIC improvisations played and discussed by Lew Porter, electric piano, and Montino, sarod, discussions with audience follows, Exploratorium, 3601 Lyon, 563-7337, 8 p.m., June 27.

LECTURE/DEMONSTRATION of Arica technique, Arica Institute, 580 Market, 7 p.m., every Wed.

JAZZ CONCERT with Curtis Clark Group and Stern Toscano Group, East Bay Music Center, Barrett/24th, Richmond, 234-5624, 7:30 p.m., June 21.

"EVENING WITH THE RUSSIAN BALLET," three films, Community Theater, UC Extension, Haight/Buchanan, 558-2335, 8 p.m., June 23.

JAPANESE DANCE PROGRAMS: Buyo, classical dancing, June 23; minyo, folk dancing, June 30, Peace Plaza, Japan Center, Post/Buchanan, 1:30 p.m.

The Bay Guardian Calendar is a regular feature highlighting the best of the Bay Area. Together with the Entertainment Listings it forms the most comprehensive guide to activities in Northern California. If you want to report openings, benefits, demonstrations or other events of redeeming social significance, notify Vicki Sufian. Deadline for next issue: June 29; for subsequent issues, every other Friday thereafter. Best to write in early. Call us, UN 1-9600, if you're late. The Calendar is displayed each fortnight in more than 150 bookstores, bulletin boards, store windows and entertainment spots in San Francisco and environs. If you would like to hang the calendar in your favorite haunt or business, let us know and we'll give you one free each issue.

*NO ADMISSION CHARGED

Thursday 21

"THEORY AND PRACTICE OF ACUPUNCTURE," lecture-demonstration, BSS 118, SF State U., 1600 Holloway, noon.

"DREAM READING," poets, film, music, light show, Intersection, 756 Union, 8:30 p.m.

CHICK COREA and Return To Forever, Keystone Corner, 750 Vallejo, Thurs.-Sun.

Friday 22



LENNY opens at Bimbo's with Robert Fields, left and Dort Clard. 1025 Columbus.

HISTORIC EVENT for early-birds: live coverage of Skylab splash-down, channel 5, 6:30 a.m.

TENSE DRAMA: U.S. Junior Chess Championship, top eight under-21 players compete, French Parlor Room, Sheraton Palace, Market/New Montgomery, 434-2348, 1 and 8 p.m., thru June 28.

***WELCOME HOME PARTY** for SF Symphony Orchestra, Red Garter Banjo Band strums, Mayor Alioto gushes, coffee and donuts, World Airways Terminal, Oakland International Airport, 10 p.m.

"THE COVERED WAGON," 1923 silent film, complete with live dramatic Wurlitzer organ accompaniment, and an Our Gang film, Avenue Photoplay Society, 2650 San Bruno Ave., 468-2636, organ concert, 8 p.m., film, 8:30 p.m., \$2.

"THE DREAMWALKERS," BBC film on Idries Shah, author of "The Way of the Sufi," First Unitarian Church, Franklin/Geary, 8 p.m., \$2.

***WINTER SUN**, Jazz-rockers make good music tonight at the 'rib.' Thurs. nites it's Kell Robertson and Sat. Leila and low riders. Fine food at everyman's prices. Ribeltad Vorden, Precita/Folsom. 826-9818.

Saturday 23

EAST INDIAN ENTERTAINMENT: classical dances, sitar music, yoga demonstration and sanskrit chanting, Marina Jr. High School, 3500 Fillmore, 8 p.m., \$1.50.

"FIESTA DE MERCADO," fourth annual American Institute of Interior Designers' Sale, Mexican food, music and entertainment to accompany your buying zeal, furniture, fabrics, lamps, and more, Ice-house Alley, Sansome/Green, 10 a.m.-7 p.m., \$1 donation.

"EROTIC CINEMA CELEBRATION," nine films from the Grove Press collection of Eroticism, Presidio Theater, 2340 Chestnut, 921-2931, midnight, \$1.50.

***SAND CASTLE** and Sand Sculpture Contest, bring your shovel and bucket, Alameda Beach, Alameda, 9 a.m.-noon.

GIDEON & POWER, gospel rock, The Ordinary, 3974 Manila Ave., Oakl.

ROCKABILLY RHYTHM BOYS, flashy country, western and rock and roll, Sleeping Lady Cafe, 58 Bolinas Rd., Fairfax, 456-2044, 50¢.

Sunday 24

JAZZ ON THE BAY, great chance for old salt dixie fans to hear traditional jazz faire aboard the Harbor Queen, Pier 43½, 5:30-9:30 p.m., \$7.50.

NEW RIDERS OF THE PURPLE SAGE, country rock pioneers, Orphanage, 807 Montgomery, \$3.

LUIS GASCA and his fine band, benefit concert for Berkeley's Casa Murieta student housing project, outdoors with Mexican food and drink, 2732 Durant, Berk., 2-8 p.m.

LEW PORTER ASCENSION PROJECT, music to lift the spirit, Intersection, 756 Union, 397-6061, **KATHLEEN CLEAVER INTERVIEWED**, "All Together Now," KPIX, channel 5, 10:30 p.m.

THE NICKELLETES, women's answer to the Cockettes, live on stage, and cartoon show including Betty Boop, Road Runner and Mr. Magoo, Intersection, 756 Union, 397-6061, 6, 8 and 10:25 p.m., \$1 donation.

***BALLET FOLKLORICO MEXICANA** de Graciela Tapia, go early, bring your lunch, for this colorfully costumed, lively, music and dance performance, Stern Grove, 19th/Sloat, 2 p.m.

GAY FREEDOM DAY PARADE, floats, music, gay organizations march, starts Montgomery/Post, up Post to Larkin, Sacramento to Lafayette Park, 1 p.m.

Monday 25

AUDITIONS for YMCA production of Pinter's "The Collection," 220 Golden Gate Ave., 885-10 p.m., thru Tues.

***OPEN POETRY READING**, bring your own or just go and listen, Mustard Seed, 3145 Fillmore, p.m., every Mon.

Tuesday 26

JESSE COLIN YOUNG smooth balladizing and rock, also Jerry Corbett, Orphanage, Montgomery, \$3.

GREEK DANCE PARTY to a Greek band, watch Japanese Kabuki dancers, and a dance group, First Unitarian Church, Franklin/Geary, 8 p.m., \$2.

***CHESS GAMES**, beginning advanced, Education 114, SF State U., 1600 Holloway, 12:30 p.m., every Tues.

Wednesday 27

EYES, the Bay Area's top woman band, The Longbranch, 2504 San Pablo, Berk., 848-2504.

JIM LOWE TRIO, long time rocksters, formerly the Cleveland Wrecking Co., Sand Dunes, Taraval, 564-5621.

"SCHOOL FOR SCANDAL" Berkeley Rep's production of a dan's restoration comedy, tradition set in England's roaring 20s, Berkeley Repertory Theater, College, Berk., 845-4700, every Sat., 8 p.m., Sun., 7 p.m., \$5.

FILMMAKERS: you can see 16mm films dealing with art of SF life for film festival, "San Francisco." For more info 558-2335 or 863-8800.

Thursday 28



SYLVESTER blows his fine back up band. Good Wed. and Thurs. nites at K. Berkeley, 2119 University, 841-9903.

***ROCKY AND FRIENDS** trippy rock and roll, great Sleeping Lady Cafe, 58 Bolinas, Fairfax, 456-2044.

READINGS from a working group, music by The G and The Laurel's Child, Intersection, 756 Union, 8:30 p.m.

Super List

Where 15 dimes buys the Times

By Cecily Murphy

If you already share the Guardian staff's enthusiasm for the New York Times we've made a list of where it can be purchased on Sundays (\$1.50). The paper is delivered to the stores between 11 a.m. and 2 p.m. and sells out very quickly after that. You might call in advance to check out availability and also verify hours (they seem to change somewhat from week to week). If you want the Times delivered to your home on Sunday the cost is \$1.85 (call L-S Distributors-771-0330). A subscription (Sunday only, mailed from NY, arrives sometime the next week) is \$14.70 for 3 mo. and \$49 per year (call L-S or Marvin Scott-322-4790). So assuming that by Sunday you've finished reading the Guardian and you want an alternative to all the news that fits in the Ex-Chron pick up the Sunday Times—all 7½ lbs. of it.

SF
BROADWAY CIGAR & LIQUOR, 550 Broadway, 397-1310.
VINCES, 2086 Chestnut. 931-9881.
SHERRY'S LIQUORS, 5620 Geary, 221-0150.
CITY LIGHTS BOOKS, 261 Columbus, 362-8193.
AL HENRY, 524 Geary, 673-5383.
MARQUARDS, 169 Powell, 986-4147.
FAIRMONT HOTEL, California & Mason, 363-8800.
PALACE HOTEL, Market & New Montgomery, 392-8600.

MARK HOPKINS, No. 1 Nob Hill, 392-3434.
CLIFT HOTEL, Geary & Taylor, 775-4700.
HYATT REGENCY HOTEL, No. 5 Embarcadero, 788-2224.
JACK TAR HOTEL, Van Ness Ave. & Geary, 776-8200.
HILTON HOTEL, Mason & O'Farrell, 771-1400.
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TOWN SMOKE SHOP, 1400 Burlingame Ave., Burl., 348-9927.
B STREET SMOKE SHOP, 207 So. B St., San Mateo, 348-9460.
ED'S SMOKE SHOP, 1221 San Carlos Ave., San Carlos, 591-6266.
FRAN'S, 497 Lytton, Palo Alto, 322-0102.
KEPLER'S, El Camino/San Antonio, Los Altos, 948-5666
EAST BAY
DELAUERS, 1310 Broadway, Oakl., 451-6157.
BOOKS UNLIMITED, 1550 Shattuck, Berk., 841-5795.
BOOKS UNLIMITED, 320 Telegraph, Berk., 848-5200.
WHELANS CIGAR STORE, 2486 Bancroft, Berk., 549-3218.
NORTH SIDE BOOKS, 1862 Euclid, Berk., 843-7100.
MARIN
THE TIDES, 749 Bridgeway, Sausalito, 332-5353.
RAFAEL BOOK & NEWS, 1114 4th, San Rafael, 454-5553.

San Francisco Calendar

July 7

by Sufian

Monday
5

YMCA production Collection," 885-0460, 7-

READINGS, just go and listen, Fillmore, 8:30

Monday
6

YOUNG, silky and rock and roll, Orphanage, 807

PARTY: dance watch Japanese class, and a flamenco Unitarian Church, 114, SF State 12:30 p.m.,

Tuesday
7

area's top all Longbranch, 848-9696. long time jazz the Cleveland Dunes, 3599

SCANDAL," production of Sheri-comedy, this ver-'s roaring 20s, The Theater, 2980 4700, every Wed.-7 p.m., \$3/\$4. you can submit with any aspect festival, "Living in or more info. call: 800.

Wednesday
8



follows hot licks with and. Good show ites at Keystone University, Berk.

FRIENDS, mind ll, great food, e, 58 Bolinas Rd., m a women's writ-y The Girl's Glee Child, Intersection, .m.

Thursday 28

*SF MIMÉ TROUPE'S "San Fran Scandals of '73," Union Square, noon.

"FEELING THE EDGE," improvisational performances by Motion, a women's performing collective, Firehouse Theater, 1572 California, 849-1875, 8:30 p.m., repeated July 1, same time, same place, \$2 "or whatever."

SHUFFLE OFF to auditions for a vaudeville show, dancers, musicians, singers, actors needed, UC Extension, 55 Laguna, 647-0461, 10 a.m.-3 p.m., thru Fri.

*WEEKLY BRIDGE GAMES, Education 114, SF State U., 1600 Holloway, 12:30 p.m., every Thurs.

Friday 29

ELVIN BISHOP, always a delight, Keystone Berkeley, 2119 University, Berk., 841-9903, thru Sat.

"INFORMATION PROCESSING," a Psychology Today film with David Steinberg and improvisational actors, on how people process and store information, and "Come to Your Sense," film on Esalen sensory awakening workshop, Grace Cathedral Gresham Hall, 1150 California, 526-6403, 8 p.m., \$3.50.

Saturday 30

"THE CHILDBIRTH CONTROVERSY-Home and Hospital," doctors, midwives, anthropologists and nurses discuss changes in hospital and home birth, Medical Science Aud, UC Medical Center, Parnassus/3rd, 666-1817, 9 a.m.-5 p.m., \$12.50.

BLACK PRISON POETS Speak-Out, Garvey Institute, The Black House, 2107 4th St., Berk., 848-6619, \$2.50/\$3.50.

"DEALING WITH LONELINESS," all-day seminar with Eugene McCarthy, and four professional counselors, spons. by Assoc. for Humanistic Psychology, Scottish Rite Auditorium, 19th Ave./Sloat Blvd., 9 a.m.-4 p.m., 282-5368, \$20. ROCK AND ROLL dance and light show, benefit for The Playgroup, Bethany Church, 1258 Sanchez, 8 p.m.-midnight, \$1, adults, free, children under 12.

*PETER SPELLMAN, very appealing vocalist with tight acoustic rock band, Sweetwater, 153 Throckmorton, Mill Valley, 388-3720.

Sunday 1

JOY OF COOKING, one of the Bay Area's Best, Lion's Share, 60 Redhill, San Anselmo, 454-9856. \$3.

*DIXIELAND JAZZ, Ye Rose and Thistle, 1624 California, 474-6968, 9 p.m., every Sun.

HYSTERESIS, a women's arts group, present program of sound, video and dance, Berkeley Art Center, 1275 Walnut, 849-4120, 8:15 p.m.

*MADAME KIYOMI HARADA'S Minyo Group, performing a program of Japanese folk dancing, Peace Plaza, Japan Center, Post/Buchanan, 1:30 p.m.

Monday 2

ENTER THE COMPETITIVE DIV., 17th Annual SF International Film Festival, deadline, Aug. 31. For more info. call 928-8333.

YOU CAN LEARN ABOUT BIRDING as a volunteer at Point Reyes Bird Observatory, Bolinas. Call John Smail, 868-1221.

Tuesday 3

IRISH-AMERICAN Action Association Benefit: "A Sense of Loss," Marcel Ophuls' new film on Northern Ireland, Richelieu Theater, Geary/Van Ness, 826-4635, 7 and 9:30 p.m.

PICK YOUR OWN APRICOTS (only 12¢ per pound), picnic, and watch the farm animals, The Country Place, 27880 So. Lammers Rd., Tracy, daily, 8 a.m.-7 p.m.

Wednesday 4

YUSEF LATEEF, exotic multi-reedist, and his quartet, Keystone Korner, 750 Vallejo, thru Sun. SINGER-MUSICIAN AUDITION for Free City Puppets, a group performing free shows in Bay Area parks. Call 558-2335.

Thursday 5

PEKING OPERA, 45 member Hong Kong troupe, in a program of acrobatics, pantomime, ballet, sword-play and vignettes from classic Chinese operas, Masonic Auditorium, California/Taylor, today-Sat., 8:30 p.m., Sat.-Sun., 2:30 p.m.

"VARIETY LIGHTS," Fellini's first film about traveling troupe of vaudeville performers, Everyman Theater, 3316 24th St., 626-4735, 7 and 9 p.m., \$1.25.

Friday 6

MIMI FARINA, folksinger and Marc Cohen, jazz pianist, benefit for Committee for Prisoner Humanity and Justice, Main Lounge, University of San Francisco, Golden Gate/Parker, 454-5700, 8 p.m., \$2.50.

"PSYCHICS, SAINTS AND SCIENTISTS," film on parapsychology, and two other films, Grace Cathedral Gresham Hall, 1150 California, 526-6403, 8 p.m., \$3.50.

Saturday 7

*NATURAL HISTORY FILMS, Wildlife Theatre, California Academy of Sciences, Golden Gate Park, 221-5100, every Sat., 2:15 and 3:45 p.m. TOM WICKER, NY Times columnist and novelist, Lou Gordon Show, Channel 44, 11 p.m.



What's your pleasure? reds, raw ether or better yet, side-splitting comedy from Cheech and Chong. See weekend 28-1 below.

Weekend 21-24

*STEAMIN' FREEMAN, great rock fiddling, Mooney's Irish Pub, 1525 Grant, 982-4330, Fri.-Sat.

SOPWITH CAMEL, fine first wave band, New Orleans House, 1505 San Pablo, Berk., 525-2221, Fri.-Sat.

ROWAN BROS., sweet singing, good rockin' plus madcap Uncle Vinty and his piano and vocal antics, Inn of the Beginning, Old Redwood Hgwy., Cotati, (707) 795-3481.

COMMANDER CODY AND HIS LOST PLANET AIRMEN, back from the ozone, good time music, and Asleep at the Wheel, Boarding House, 960 Bush, 441-4333, thru Sun.

BUDDY GUY AND JUNIOR WELLS, perhaps the best bluesmen in the business, Keystone Berkeley, 2119 University, Berk., 841-9903.

COUNTRY JOE McDONALD AND HIS ALL STAR BAND, with Prairie Madness, Lion's Share, 60 Redhill, San Anselmo, 454-9856, thru Sat.

MIKE BLOOMFIELD WITH MARK NAFTALIN and band head up a night of varied music dimensions, Winterland, Post/Steiner, 8:30 p.m., Fri.-Sat.

BOTTLE SHOW AND SALE, displays of and sale of antique and rare bottles, spons. by Golden Gate Historical Bottle Society of Alameda and Mt. Diablo Bottle Club of Concord, Aahmes Temple, 3291 School St., Oakl., 235-1656, Sat., 10 a.m.-5 p.m., Sun., 10 a.m.-4 p.m.

"ANIMAL CRACKERS," Marx Brothers film, and "Best of Avant Garde and Pop Cartoons," includes Porky Pig, Popeye, Superman, Firehouse Theater, 1572 California, Fri.-Sat., 7, 9:45 p.m. and midnight, Sun., 7, 9:45 p.m.

"FLIGHT OF APOLLO 17," NASA film, planetarium program and science demonstrations, Chabot Observatory and Planetarium, 4917 Mountain Blvd., Oakl., 531-4560, 7:30 p.m., Fri.-Sat.

VIDEO/HOLOGRAPHY WORKSHOP, experimental work session between School of Holography and Video Free America, 442 Shotwell, for time call: 648-9040, Sat.-Sun.

ORGANIC PRODUCE, arts, crafts and entertainment, Open Marketplace Fair, Parking Lot, Grove/Addison, Berk., 10 a.m.-6 p.m., Sat.-Sun., thru June.

Weekend 28-1



Jane Dornaker strikes an undeadly pose, see below.

"DRACULA: THE EROTIC NECROTIC," a camp satirical and musical production, Firehouse Theater, 1572 California, Fri.-Sat., 8:30 p.m., thru July, \$1.

LEE MICHAELS, the hi-de-hi-de-ho man with some solid rock on the wurlitzer, and Cold Blood, Winterland, Post/Steiner, 642-2921.

CHEECH & CHONG, pretty good comedy and great caricature, Circle Star, 1717 Industrial Rd., San Carlos, Fri.-Sun., \$3.50-\$5.50.

STEVE MILLER, good chance to see a giant in unpretentious ambience, New Orleans House, 1505 San Pablo, Berk., 525-2221, Thurs.-Sat., \$3.50.

*SHAKESPEARE IN THE PARK, "Midsummer Night's Dream," on Sats., "As You Like It," on Suns., performed outdoors by the talented New Shakespeare Company, near the Conservatory off Kennedy Drive, Golden Gate Park, 771-5290, 2 p.m.

events

Continued from page 17

more galleries

SF JEWISH COMMUNITY CENTER: Bernard Baruch Zakheim, paintings and sculpture, ends July 31, 3200 California.

ONE EMBARCADERO CENTER: Richard Wilson, drawings and graphics, ends June 30, Hank Baum, paintings, ends July 28, One Embarcadero Center.

ADI: Victor Vasarely, "Bach Port-folio," ends Aug. 15, 530 McAllister.

FINE ARTS EXCHANGE: Serge Koll, sketches and caricatures, ends June 30, 4982 24th St.

CORY: Pascal Cucaro, paintings, 377 Geary.

TEMPLE EMANU-EL: Ruth

Dosmar Sipper, drawings and prints, ends July 30, Arguello/Lake.

INTERNATIONAL MUSE-UM OF EROTIC ART: Betty Dodson, paintings and drawings, 540 Powell.

SF COOPERATIVE: John M. Roos, paintings, ends June 30, 315 Sutter.

MOFFITT HOSP.: Felicity Pruden, prints, ends July 2, UC campus.

UPPER MARKET: Michael Miller, "Serial Works," ends July 7, 2323 Market.

ARTISTS COOPERATIVE: Ted Kloski and Carol Sideman, paintings, ends June 30, 2224 Union.

MILBERRY UNION: Seah Kim-Joot, batik paintings, ends June 26, UC Medical School, 500 Parnas-sus.

HANSEN-FULLER: David Gilhooly, ceramic sculpture, ends July 6, 228 Grant.

BERGGRUEN: Hans Hof-mann, paintings on paper, ends July 14, 228 Grant.

GALERIA DE LA RAZA: Jerry Concha, paintings and Rudy Serra, sculpture, ends June 22, 2851 24th St.

CHARLES CAMPBELL: Michael Barnes, paintings and water-colors, ends June 30, 647 Chestnut.

GILBERT: Antoni Clave, col-lages and serigraphs, ends June 30, Sutter/Mason.

LYON: Lew Cameron and Clair A. Weidenaar, 459 Geary.

SUTTER ARTISTS GUILD: James Brought and Michael Owens, paintings, ends June 30, 539 Sutter.

EIA: Bob Benton, drawings and

Jean Lockhart, batiks, ends June 30, 430 Davis Ct.

TRIANGLE: Ronald Chase, collages, ends July 14, 251 Post.

ORIGINAL PRINTS: Kati Casida, three dimensional prints, 2423A Polk.

WENGER: Dorothy Hyman, paintings, ends July 7, 855 Montgom-ery.

PEACEFUL THINGS: El-more and Flores, paintings; Frances-china, drawings, 2124 Union.

SF ACADEMY OF ART: Faculty Show, 625 Sutter.

UC MEDICAL SCHL.: Liff Collection of African sculpture, ends June 26, 500 Parnassus.

POSTER: "L'Estante Modrene 1897-98," ends July 1, 2266 Union.

CONNOISSEUR'S: Needle-work from the San Blas Is. Indians,

ends July 14, One Embarcadero Center.

HUNTER: Early American Indi-an show, ends July 8, 384 Post.

NANNY GOAT HILL: Rich-ard Kamler, drawings and Bruce Mis-ner, paintings, ends June 24, 3205 Folsom.

LAWSON: Elatia Koepfli, paint-ings, ends June 22, 3237 Sacramento.

EAST BAY CALIFORNIA COLLEGE OF ARTS and Crafts: contempo-rary Haitian paintings and sculptures, ends June 29, 4214 Broadway, Oakl.

RICHMOND ART CEN-TER: Alan Brooks, Mike Ellner and Mimi Wyler, paintings; Robert Fritz, glass sculpture; Bill Wareham, sculpture, ends July 8, Civic Center, Richmond.

BOTH UP: Jo Hanson, sculp-

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*Saturday, June 23, 8:00 p.m.
Gladys Knight & The Pips
B. B. King
Dizzy Gillespie
Billy Paul
Charles Mingus
Herbie Mann—
David Newman

*Closed circuit TV screen added.

Tickets: \$7.50, \$6.50, \$5.50

BOX OFFICES: Patrons purchasing tickets for Coliseum events only may do so at the Coliseum Box Office (635-7800). Tickets for Coliseum events and other Bay Area Jazz Festival concerts are available in Oakland—Neil Thrums (444-8575), M/B Box Office (654-8255); Fremont-Book-mark (793-7010); also San Jose Box Office (246-1160); Peninsula Box Of-fice (941-3100); SF Downtown Cen-ter (775-2021); ALL MACY'S and all Coliseum Agencies.

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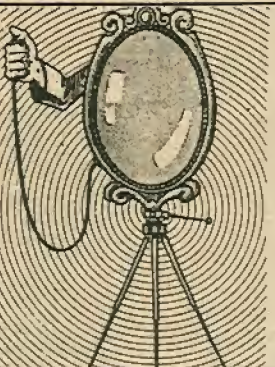
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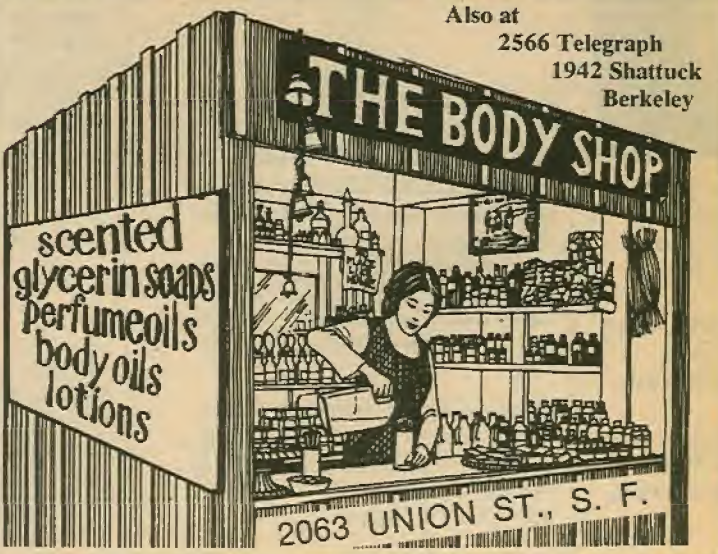
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events

ture, ends June 30, Telegraph and Haste, Berk.

ACCI: "Original Print Methods," ends July 7, 1652 Shattuck, Berk.

FIREWORKS: Textiles of Indonesia, ends June 24, 1940 Bonita, Berk.

PSYCHE AND SYMBOL: David Moore, lithographs and William Wolff, prints, 1508 Grant, Berk.

CONTEMPORARY ARTS: Betty Pleshe, paintings, ends June 30, 2318 Shattuck, Berk.

PENINSULA

DE SAISSET GALLERY: David Best, ceramics, Dorothy Reid, sculptures and David McKenzie, paintings, ends June 30, Univ. of Santa Clara.

LOS GATOS ART ASS.: Judy Chiu and Harriet Englund, paintings, 21 University, Los Gatos.

TRESSIDER UNION: Estell Grunewald, paintings and drawings, Stanford Univ. campus, Palo Alto.

OCEANIA: Ramsay Ong, batik paintings, ends June 30, 415 University, Palo Alto.

GALLERY HOUSE: Bob Rockwood, watercolors and Karen Truesdell, pottery, ends June 23, 538 Ramona, Palo Alto.

PAINT BRUSH: Darrell Tank, drawings, ends June 30, 14583 Big Basin, Saratoga.

Howard Wheatley Allen, sculpture; "Man and Nature," North American Indians, Golden Gate Park.

UNIVERSITY ART MUSEUM: MFA show, part 2, ends June 24, 2620 Bancroft, Berk., 11 a.m.-5 p.m., Wed.-Sun.

OAKLAND MUSEUM: Sam Francis, paintings, ends Aug. 5; "The Search for the Collectible in Photography," ends Aug. 12, 10th/Oak., Oakl., 10 a.m.-5 p.m., Tues.-Sun., till 10 p.m. on Fri.

LOWIE MUSEUM of Anthropology: "The Sons of Vishvakarma: Artisans of India," Krober Hall, UC Berk. campus.

STANFORD UNIV.: Rodin's Balzac, ends July 1, campus, Palo Alto.



Herb Hancock talks on "The Future Direction of Jazz," June 21, SF City College.

Community Theatre, Allston/Milvia, 845-2308, \$10.50

NORMA LEVISTER, mezzo-soprano and Ronald Mortimore, tenor, June 23, 8:30 p.m., 1750 Arch, Berk., 841-0232.

MADAME MICHIOYA HANAYAGI'S Dance Group, performing a program of buyo, Japanese classical dancing, June 23, 1:30 p.m., Japan Center, Post/Buchanan, SF, free.

BILLY PAUL, June 23, 8 p.m., Oakland Stadium, Oakl.

TRIO BEL CANTO, June 23, Hall of Flowers, San Mateo County Fairgrounds, 25th/Delaware, San Mateo, 583-3989, \$6.50.

PACIFIC WIND, June 24, 8:30 p.m., 1750 Arch, Berk., 841-0232.

JAZZ ON THE BAY, Bob Mielke's Oakland A's performing on the Harbor Queen, June 24, 5:30-9 p.m., Pier 43½, Fisherman's Wharf, SF, \$7.50.

LUIS GASCA Y HERMANOS, Blessed Soul, and the Latin Bloods, June 24, 2-8 p.m., Casa Joaquin Murieta, 2732 Durant, Berk., \$2.

IMPROVISATIONS in Indian music, Lew Porter, electric piano, Montino, sarod and tabla, June 27, 8 p.m., Exploratorium, 3601 Lyon, SF, 563-7337, free.

LEE MICHAELS and Cold Blood, June 29-30, 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$4 adv./\$4.50 door.

CHEECH AND CHONG, June 29-July 1, Circle Star Theatre, 1717 Industrial Rd., San Carlos, 362-4566, \$3.50-5.50.

FOCUS, June 29, 8 p.m., Berkeley Community Theatre, Allston/Milvia, 845-2308, tickets at Ticketron, \$4.

SERENDIPITY SINGERS, June 29, 8:15 p.m., Foothill College Theatre, 12345 El Monte Rd., Los Altos Hills, 948-4444, \$3/\$1 students.

JOY OF COOKING, June 30, 8:30 p.m., Marine World/USA, Hwy. 101, Redwood City, 653-7587, \$4 adv./\$4.50 door.

SASS AND CYPRUS, benefit concert for The Playgroup, June 30, 8 p.m., Bethany Church, 1258 Sanchez, SF, 282-0641, \$1.

MADAME KIYOMI HARADA'S Minyo Group, performing a program of minyo, Japanese folk dancing, June 30, 1:30 p.m., Japan Center, Post/Buchanan, SF, free.

HYSTERESIS, mixed media concert, July 1, 8 p.m., Live Oak

Theatre, Berryman/Shattuck, Berk. \$1.

EVA HEINITZ, viola, Peter Hallock, counter-tenor and Malcolm Hamilton, harpsichord, July 2, 8 p.m., Hertz Hall, UC Berk. campus, 642-2561, \$3/\$2 students.

PRESERVATION HALL JAZZ BAND, July 3-7, Dinkelspiel Aud., Stanford, tickets thru Ticketron, \$4/\$3.24 students.

MIMI FARINA, Benefit for Prisoners Humanity and Justice, July 6, 8 p.m., Main Lounge, USF, 454-5700, \$2.50.

DOOBIE BROTHERS, July 6-7, 8 p.m., Winterland, Post/Steiner, SF, 692-2921, \$4 adv./\$4.50 door.

THE CRUSADERS, July 7, 8:30 p.m., Marine World/USA, Hwy. 101, Redwood City, 591-7676, \$4 adv./\$4.50 door.

ZOOM!

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Concerts

SAMOA SPECTACULAR, 65 singers, dancers and musicians from Pago Pago, June 21, 8:30 p.m., San Jose Civic Aud., (408) 246-1160, \$2.50-4.50

JAZZ CONCERT with Curtis Clark, Larry Karush and Stern Toscano, June 21, 7:30 p.m., East Bay Music Center, Barrett/24th, Richmond, 234-5624.

DIZZY GILLESPIE QUINTET, June 21, noon, SF City College; June 22, noon, Laney College, Oakl., free.

HERITAGE HALL BAND, Harbor Boat Cruise, Pier 43½, SF, June 21, 4-8 p.m., 635-7800, \$6.

STEVE LAWRENCE and Eydie Gorme, June 22-24, Circle Star Theatre, 1717 Industrial Rd., San Carlos, 362-4566, \$4.50-7.50.

MIKE BLOOMFIELD and Friends, Dr. John The Night Tripper, and Sylvester and his Hot Band, June 22-23, 8 p.m., Winterland, Post/Steiner, SF, 854-0815, \$4 adv./\$4.50 door.

EASTERN FOLK and Classical Music, performed by Ishmael, harp and lute and Vincent Delgado, Turkish drum, June 22, 8:30 p.m., 1750 Arch, Berk., 841-0232.

MARGOT FONTEYN and the London Ballet, June 23, 8:30 p.m.; June 24, 2:30 p.m., Berkeley

Museums

SF MUSEUM OF ART: Manuel Bravo, photography, ends July 22; Robert Hudson and Richard Shaw, porcelain, ends July 1; Wilfrid Zogbaum, sculpture, ends July 1; Van Ness/McAllister, Tues.-Fri., 10 a.m.-10 p.m., Sat.-Sun. 10 a.m.-5 p.m.

M.H. DE YOUNG MUSEUM: Andrew Wyeth, ends Sept. 3; 8th/Golden Gate Park, 10 a.m.-5 p.m. daily, tours 11 a.m. and 2 p.m.

CALIFORNIA PALACE of the Legion of Honor: Bay Area Graphic Arts Council, drawings and prints, ends Aug. 5, 34th/Clement, SF, 10 a.m.-5 p.m., daily, tours 2 p.m., Mon.-Fri.

CALIFORNIA ACADEMY of Sciences: Peter Bishop Allen and

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Ryan and Tatum O'Neal

"PAPER MOON," directed by Peter Bogdanovich, at the Coronet.

Phyllis Diller used to say that she went to Hollywood to become a star over night because that's how it's done. That, of course, is not how it's done. We all know, for example, how Dustin Hoffman slaved for years off-Broadway before he was discovered by Mike Nichols. Talent's not enough, the stars who've made it keep telling us on "The Mike Douglas Show." You've got to be lucky, the columnists intone. You've got to be in the right place at the right time to get the right part, the fan mags counsel, and then, whamo — stardom!

Marlon Brando is an idea whose time has returned. "The Godfather" made him box office, but he wasn't a star until he dropped his pants and showed his bare ass to the world in "Last Tango in Paris." That was the Brando we wanted, we needed, the Brando who expressed everything we felt about social conventions, the wild one, the rebel Brando, the Brando of the docks, the contender, the Brando who would send Sacheen Littlefeather to reject ("respectfully") his

Academy Award. Richard Nixon has given Brando his power to shock.

Performers are not alone in their dependence on the cultural current to provide them with power and celebrity. Writers, too, are carried along by the cultural wave of the moment (Norman Mailer is, after all, simply the Marlon Brando of letters), and so are film directors. Last year, for example, Francis Ford Coppola and Bob Fosse became superstars with "The Godfather" and "Cabaret." What these films shared was a bravura command of story-telling technique and an unsentimental, clear-eyed view of the world, and objectivity that let the filmmakers look at crime and decadence and see their strength and attractiveness, their beauty.

"The Godfather" and "Cabaret" gave the audience what it wanted. Movie audiences had almost forgotten the pleasure of sitting in a movie theatre and seeing a good story unfold. The American directors who had been doing the most interesting work had been building films on almost no plot at all—Mike Nichols ("Carnal Knowledge"), say, or Arthur Penn ("Alice's Restaurant"), or Robert Altman ("McCabe and Mrs. Miller"). And those directors working with a story could rarely keep it straight and barely keep it interesting. Movie audiences had also forgotten what it was like to see an intelligent film that didn't paint the American landscape entirely in black. "It's all crap," Carol Eastman told us in her screen play for "Five Easy Pieces," and Joan Didion, a brilliant stylist, ringing changes on what had become Hollywood's favorite theme, eloquently informed us in "Play It as It Lays" that "it's all shit." Movie audiences were ready for "The Godfather" and "Cabaret."

And they are ready now for Peter Bogdanovich's charming new film, "Paper Moon," a little film that possesses the same qualities of style and objectivity that made Coppola's and Fosse's pictures into big hits.

Peter Bogdanovich is a director whose time has come; like Coppola and Fosse, he is a superstar at the moment. I have sometimes suspected that Bogdanovich is an idiot savant, a genius in his chosen field who doesn't know or have a damned thing to say about anything but movies. (Bogdanovich has made four films, and all of them are, in one way or another, about the movies.)

In "Paper Moon," Bogdanovich gives us a portrait of depression America as a moral wasteland. His chief characters are a cigarette-smoking nine-year old orphan (Tatum O'Neal), a slow-witted con-man (Ryan O'Neal, Tatum's father), and a buxom hootch dancer named Trixie Delight (Madeline Kahn), and subsidiary characters run to crooked sheriffs, bootleggers and lecherous hotel clerks. Bogdanovich's American landscape is not entirely black; it is, fittingly, filmed in black and white. His America is amoral to the core, but it is joyously amoral, lovably amoral; and, in the era of Watergate, Bogdanovich's kind of objectivity is (to put it politely) marketable.

Everything works for Bogdanovich in "Paper Moon." The black and white photography, by Laszlo Kovacs, is elegant, and in Tatum O'Neal, Bogdanovich has the best child performer since Margaret O'Brien. (It kills me to have to agree with Rex Reed, Gene Shalit and Judith Crist, but on the matter of Tatum O'Neal, they happen to be right.)

"Paper Moon" is the film of the moment—it delivers exactly what the audience wants now, and it has the added advantage of arriving as a "summer entertainment." ("Last Tango in Paris," the number one box office hit in the country, is really a winter film; summer is simply unsuited for serious movies. Audiences are going to see "Tango" in flocks, but they're apparently universally disappointed. It's not, I think, just the shortage of sex in the film that's turning them off, as I reported a few weeks ago; it's also the weather.) □

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SURF Irving at 46th Ave. MO4-6300 June 21-27 "THE HARDER THEY COME" June 28-30 ANIMATED CARTOONS July 1-2 "THE GO-BETWEEN" "CHLOE IN THE AFTERNOON"	BERNARDO BERTOLUCCI'S BEFORE THE REVOLUTION Also Alain Tanner's LA SALAMANDRE Begins July 5th JACQUES TATI'S Latest M. Hulot adventure TRAFFIC
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Video for the Masses



Photo by Ron Schert

Above, Carel Rowe from 'Carel and Ferd'; Below, 'Kaspar' by Peter Handke.



Photo by Armon Ben Nomi

The introduction of the Sony Portapak video-tape camera and recorder in 1968 marked the beginning of do-it-yourself television. The equipment is now available for about \$1,400; it's easy to use; you can get thirty minutes of reusable tape for as little as \$12; and you can screen the finished tape on an ordinary TV set.

The serious independent tapemakers who took advantage of the new technology soon developed a video subculture, working and living together and "jamming" with their portapaks. In the process, they discovered new forms of video expression that included intimate self-portraits, video-verite documentaries of political and personal events, Warhol-like patterns of feedback and technological play, sketches of bizarre electronic humor and even private letters by video.

Hudson Marquez, artist, architect and tapemaker who works with a group called Top Value Television, helped organize the first surfacing of Bay Area video in the spring of 1971, an all night Video Slumber Party at the Sausalito Art Center. Much of experimental video, Marquez is quick to admit, is boring—tape made for use in community organizing, for example, often fails to hold the viewer's attention because while it may have a good political line, it lacks style and quality. The most interesting and imaginative work, then, comes from tapemakers who are involved with video for video's sake.

The last opportunity Bay Area people had to see a comprehensive sampling of new video was at Video Free America's month long 1971 program, "Tapes from All Tribes." This year, VFA has a new edition, a 15-part summer series which started June 8 and runs through Sept. 15, playing week-ends at the VFA theatre, 442 Shotwell, SF (see box for schedule). Below, a look at the work of a variety of Bay area video freaks.

Willie Walker, an artist and underground film star who decided he knows how to relate to Johnny Carson's kind of audience better than Johnny, placed himself inside the tube and became Captain Video, the television set with feelings, about two years ago while a student at the Calif. College of Arts and Crafts in Oakland. With the college's videotape studio at his disposal, he set out to realize a fantasy of his ("What if human's bare flesh could touch electrons of the innermost broadcast reality?") by close-circuiting his own image into a TV monitor standing next to a woman. Walker inside the monitor, and the woman outside, started

relating to each other while a second camera recorded the interplay.

Captain Video, it develops, is a revolutionary sort from Vidicon City, a place in time-future populated and controlled by TV sets. The few human beings in the place serve only as slaves to the TVs. Captain Video, tired of being locked inside the image, wants to make contact with a human being, so he travels into the past and meets Kate. Kate, frustrated and unhappy because she lives in a place where all the people go around acting like characters in a TV series, turns Captain Video on and their adventure together, the world's first inner electronic relationship, begins.

They get to know each other, they fall in love, and then, in an outrageous (yet all the same quite innocent) scene of video pornography, they consummate that love. As Kate straddles the TV set, Captain Video, inside, shrinks his image to sperm-like proportions and appears to disappear up through the top of the set into his flesh and blood partner. In the next episode, Kate gives birth to their first offspring, a Sony portable.

First recorded on videotape, "Life With Video" was transferred to 16mm film and won awards at film festivals around the country. For the past year Walker has worked at the Drug Abuse Training Center on the Mills College campus, teaching trainees how to use video for therapy. But he still nurses the Captain Video fantasy, has retaped a color version, and wants to turn the idea into a three act play.

Perhaps the best known people (other than the Louds) to play out their daily lives on the tube for the entertainment of others are Carel Rowe and Ferd Egan. Under the camera of Arthur Ginsberg, founder of Video Free America, they starred in what became "The Continuing Story of Carel and Ferd," the first "underground video documentary soap opera"—which ran for more than a year at the VFA theatre in SF, and also played in New York.

It all started back in November, 1970, when Carel and Ferd were working together at the Sutter Cinema, editing porno movies. Whether by the power of suggestion or just some wonderful chemical attraction, they fell in love and planned to get married. There were, of course, a few kinks to work out, such as Ferd's homosexuality and heroin habit, but they both wanted to give it a try.

About this time Ginsberg wandered onto the scene to talk to Carel about erotica and video. While he was there, she suggested he do a tape of the forthcoming wedding. Ginsberg, who happened to have a portapak along, started taping that day and didn't finish until one rather-unique wedding and 11 months later.

This summer the VFA summer series will feature both the edited (90 minute) and the unabridged (16 hour) versions of "The Continuing ..." shown on eight monitors stacked four on four in the huge white loft space that serves alternately as VFA's theatre, studio and basketball court. As you watch the intimacies and self-conscious exchanges of Carel and Ferd's constantly mirrored experience think of Ginsberg's view that the tape is as much about the process of taping real-life individuals as it is about the particular lives being taped.

Not only do Carel and Ferd occasionally use the camera to tape each other, but the fact of the camera's presence is never concealed. The two continually make asides to it, and conversations often focus on the way the medium affects their behavior: "I can't express myself to you on a perfectly honest level," says Carel to Ferd once, "except through a machine."

Conceptually miles away from the real-life world of Carel and Ferd are the abstract video artists at the National Center for Experiments in Television (NCET), a research group loosely connected with KQED, set up by the Rockefeller Foundation and funded by the Corporation for Public Broadcasting. The basic philosophy behind NCET research is that television should be allowed to do its own thing. Which means: create electronic images that originate within the electronic system itself, not from an outside source (theatre, film, broadcast news).

"We're out of the bag of making the image representational," says Brice Howard, NCET director. "The motion picture world is very adept at that, but that's not what the electron is all about."

For nearly five years now, artists who call themselves variously "videographers" (Stephen Beck) and "time painters" (Bill Roarty, Don Hallock) have been working at NCET, using devices such as video feedback (a TV camera taking its own picture in the monitor) and "direct video" (a camera-

Continued on page 25

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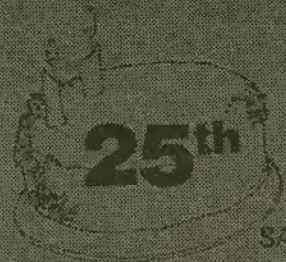
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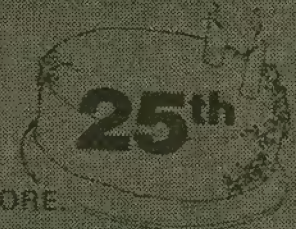
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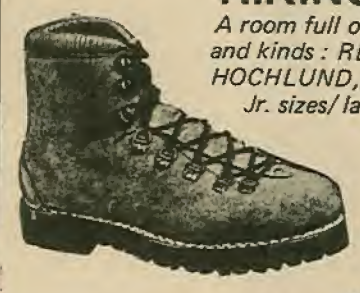
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less image created on the screen with a video synthesizer) to create abstract visual experiences something like "21" light shows.

William Gwin, one of the early NCET video artists whose tapes swim with subtle color in thinly layered, barely distinguishable images, says that "ideally my video pieces would be presented in a loop, running continuously. There would be no beginning, no middle and no end, and no particular duration, save the length of time a viewer wanted to spend with it . . . In much the same way a person looks at a painting, I would let you move in and out of it."

Tapemaker Chelsea Swain lives as a recluse up in Marin, a bank of 20 uncased TV tubes hooked up on an 8' x 23' metal sheet on his living room wall, with green ivy entwined. All the wires connect to a main panel programmed to change the channels randomly at the flick of the switch, and it's constant, fluid video.

Outside of the home, Swain's current video project is a filing system/electronic format he calls "transformational access." For example, a "Cadillac Tailfin" image now underway involves collecting tailfins from 1947 to 1970 and lining them up in a row in Amarillo, Texas, on land owned by art patron Stanly Marsh III. Buried tails up, they will form a kind of graph—the ups and downs of tailfins through time—which Swain plans to videotape in fast tracking shots as soon as all the years are collected.

One of Swain's earlier video stunts had him trooping into SF dressed in blackface and butler's togs, casually toting a bale of cotton under one arm. A regular Stepin Fetchit risen from the dead, he'd arrive in the big city and shuffle on down to the heart of the financial district, with a friend taping the whole scene.

Looking up and down Montgomery, Swain would spot a businessman hailing a cab, rush over, open its door, and with all the ante-bellum servility he could possibly muster, ask "Where yo gwoin, boss?" or "Can ah open da doe foe ya, massuh?" Or he might run up to an unsuspecting black businessman, waving a telephone and hollering "Da telephone, massuh, da telephone!" Back at home, he'd edit the tapes down to short bullet-like spots for the entertainment of his friends.

Swain, who now considers the blackface tapes old hat, signed up four months ago as creative consultant to an L.A. ad agency. "I finally realized that was the place for all the images I've been stockpiling," Swain told me. He thinks of TV commercials as "60-second art," with few rules and restrictions and with allowances for a kind of bizarre dadaism (e.g. men flying out of cars or giving razor shaves to pieces of sandpaper).

"Basically, I'm in it for the image," explains Swain, a Harvard Business School graduate; he looks to commercials to move far beyond the linear and logical into more subliminal and random images in the future.

Closest to the standard broadcast media format of these video groups is Top Value Television, which made television history last fall with innovative videotape coverage of the Republican and Democratic Conventions ("Four More Years," and "The World's Largest TV Studio"). The programs, originally funded in part by cable television, were bought by Westinghouse's Group W and broadcast over network airwaves, going on to win national acclaim—all on production costs of just \$25,000. It was the first surfacing of "underground" television before a national audience.

"What we were trying to get away from was the kind of radio-with-a-screen mentality," explains Alan Rucker of TVTV. "We don't hold to any ethic that there is a reality out there that we have to document purely. We're a little more cognizant of our own impact upon that reality and are willing to project our presence into a situation when it invites itself."

Regular broadcast formats, Rucker argues, are fragmented and lack continuity, tension and cross-over between the journalistic events being covered. What TVTV aimed for was a kind of scrapbook style collage, with the events unfolding of their own accord.

Though TVTV made a big national splash with the convention shows, both Rucker and his partner, Michael Shamberg (author of "Guerrilla Television") want to develop a "grammar of television" to avoid repetition in future projects. Like all good guerrillas, they want to strike with an element of surprise.

Rucker admits that creating a television with a distinctive style is one of the most difficult things to do, because to date there have been no real television stylists. Most TV people come from other places such as journalism, film or theatre, and merely adapt these media to television. "We don't want to be labelled," says Rucker, "because it

puts conceptual blinders on us and hampers our maneuverability. We don't want to be known as 'the new journalists of television' and go out and cover other journalistic events. We'd have people, in a sense, having predetermined reactions to what we're doing."

Aiming at a variety of outlets (networks, public TV, cable TV), TVTV tends to concentrate its energies on the networks. True guerrillas, Shamberg and Rucker are hesitant to reveal anything about future projects, except that one in process studies advertising people at work, while another is aimed at restructuring huge hunks of prime time television.

Peter Berg, a one-time SF Mime Troupe turned Digger who helped create the famed Haight-Ashbury Free Store, sees a kind of Vidicon City already upon us. By watching "supermedia"—the hierarchical world framed by commercials—he feels, people are deprived of a sense of identity relating them to planetary existence. "People begin explaining themselves in terms of machines. The dangerous involution of actual spinal consciousness, just being animals, is a state of grace. To attempt to make ourselves into machines is probably to fall from that state of grace."

Berg's vision has led him to pick up the technology and head off in a gypsy truck pilgrimage through the remnant wilderness of North America. His self-appointed mission is to introduce land-based communal groups and extended families to one another through the video portapak. Taking the 21st century to the 19th, he has delivered "postcards from homeskin"—video letters passed between groups scattered around the country.

"Homeskin communication is a tattoo of time—'nows' instead of 'news'," says Berg of his modern day pony express. "I want there to be a lot of video troubadours, minnesingers, roadmen, truckers—to introduce people with earthly ambitions to one another." En route, he has visited nearly 50 communal groups from Oregon to New Mexico and up to New England and Nova Scotia.

Most of the people Homsekin visited did not relate to regular broadcast television; in many cases, it was hard to even come up with a television set for viewing—and once the set was operating, there was lingering suspicion of the medium. But for the rural communeers, as for the video freaks of the Bay Area, the portapaks have freed people to do for themselves what the networks and media conglomerates have so long monopolized. □

Video Free America Summer Schedule

Video Free America was created with funds from private investors three years ago to produce and distribute video in theatrical settings. The Summer Series outlined below is one way of bringing video to the public; another VFA plan is a new "video publishing house." This will present a 90 minute monthly videocassette magazine, "Paperback Television," which starts in October with subscriptions aimed for universities, cable television stations and museums around the country. VFA ran the "Carel and Ferd" adventures last year, and tapemaker Suki Wilder is preparing a show on the lives of a lesbian couple which may also be presented this summer.

The VFA theatre is at 422 Shotwell, SF, 648-9040. All programs run Fri.-Sat., 8:30 p.m. unless otherwise noted, and cost \$2.50.

VIDEO/HOLOGRAPHY, June 22, 23, 24: Three-dimensional laser photography; experimental program including "chronological image projected in space of Alice Cooper." Open afternoons and evenings, phone for times.

NEW YORK SHOW, June 29-30: For "those of you who have requested some of that high class New York stuff," tapes from the Chelsea Theatre Center including a full-length play.

VIDEO ARTS FESTIVAL SELECTIONS, July 6-7: Selected tapes from the festival held at the Kitchen in New York.

UNCUT CAREL AND FERD, July 13-14: 16 hours worth, doors open 8 p.m. and stay open "until the last Carel and Ferd freak fades."

ABSTRACT VIDEO, July 20-21: Tapes by six artists.

NEW FACES OF 1973, July 27-28: A Bay Area variety show.

BY AND ABOUT WOMEN, Aug. 3-4: Tapes and information from around the nation.

THE WORLD OF WILLIE WALKER, Aug. 10-11: Captain Video: "You may not like it, but you can't see it anywhere else."


PAPERBACK TELEVISION, Aug. 17-18: Premiere issue of the new VFA video magazine, articles from U.S., Canada, Europe.

BILL CRESTON'S TAPES, Aug. 24-25: With a personal appearance by the artist.

ALL THE VIDEO YOU CAN EAT, Aug. 31-Sept. 1: Abstract, documentary, radical, erotic, relevant, irrelevant video.

CAREL AND FERD (edited version), Sept. 7-8: The 90 minute version, if you can't take the whole 16 hours.

ELECTRONIC FINGER PAINTINGS, Sept. 14-16: "With quantities of washable paint, and a studio full of polyethylene pallettes, the images, the forms and the moments created by you will be recorded, electronically embellished and replayed . . . for the wonderment of all." Dress accordingly.



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NO ONE KNOWS when the human being appointed itself "superior" to the other animals but by now, among technological cultures, there is little questioning of that assumption. Being the animal with the brains and machinery, so goes the argument, we represent the final flowering of the natural process... some kind of de facto royalty on the planet.

We therefore feel justified doing-in this living thing or that one, even on behalf of ridiculous trivia. That we could be suffering a failure of perception never occurs to us.

In the past, human beings have had to re-think other widely held assumptions about the nature of things—the shape of the planet is one, or that some kinds of people are superior to other kinds. And in Box I (below) you'll find there's reason to question things again, especially in light of research on cetaceans (whales and dolphins). First, however, there's some information you should have:

1) Contrary to popular assumption, international whaling is not an industry out of some heroic past. More whales were killed during the last ten years than ever before, and the five largest species are nearing extinction.

2) Take the blue whale, one hundred feet long, the largest creature to have ever inhabited this planet. (That's twice the size of the largest dinosaur; longer than ten cars.)

Humility, one supposes, might restrain humans from destroying such an animal. Not so. The U.S. Bureau of Fish & Wildlife estimates the blue whale population is down to about 3,000 today, from 300,000 only forty-five years ago. So much for humility.



Blue Whale

3] As the largest whales disappear, the industry goes after the next largest, etc. Now, it's sperm whales, 60 feet long, 60 tons. (Moby Dick was a sperm whale.) Last year 22,407 sperm whales were killed; this year, nearly 25,000.

4] The killing is not nearly as personal as in the old days when Ahab was at it in small boats. Technology has provided spotter helicopters, radar, and harpoons that explode inside the body, causing an awful death. Then gigantic "factory ships" move in and a 60-ton creature is reduced to so many barrels of oil and flesh in 30 minutes. On to market.

5] Whales are made into machine oil, margarine, shoe polish, transmission fluid, lipstick, car wax, fertilizer, perfume, soap, candles, crayons and pet food. In Japan, whale meat is also eaten, as a delicacy. *But there is no product made from whales for which an adequate, inexpensive substitute does not exist.*

6] Two countries, Japan and Russia, account for most of the whales killed, with Norway, South Africa and Peru next. Doubtless you will be pleased to hear that for once the U.S. is not involved in some mindless slaughter. In 1971 this country outlawed whale hunting and banned whale products. But before patriotism grips

your heart, please note what our tuna industry is doing to dolphins. (Box II.)

And then there's the U.S. Navy. It is attempting to train dolphins in the following endearing tasks: to stab "enemy" frogmen, using knives affixed to their muzzles; to perform kamikaze attacks on "enemy" facilities; and to attach bombs to the hulls of Chinese ships. (Note: *Dolphins can tell a Chinese ship from ours via the dolphin's own sonar system which "sees" through the alloy construction of the metal; neat trick for a lower life form.*)

7] There's only one organization with power to protect cetaceans—the Int'l. Whaling Commission—and a more short-sighted handful of men would be hard to find. They come from the commercial fishing world. They speak of these animals as "resources," never magnificent, aware beings. They bar the press from meetings and "protect" a species only after it's been so depleted that hunting becomes too costly. The IWC did nothing to protect the blue whale until too late, and it has now authorized a terrible depletion of fin whales, sei, and sperm whales. The next meeting of this august body is in London, June 25. It is necessary they realize they're no longer alone.

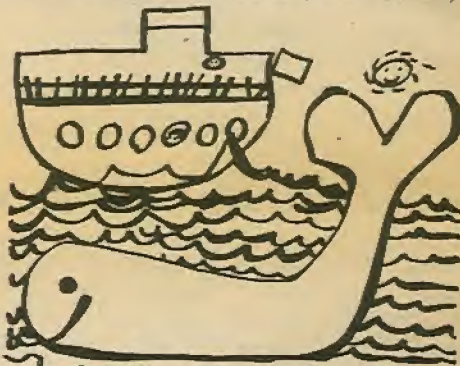
THERE ARE MORE details we could share with you, but you've probably got the idea: Something very stupid is going on out at sea. Just as researchers learn the first amazing lessons about whales and dolphins, they are being destroyed for products of no intrinsic value.

Project Jonah, the sponsor of this ad, is working to save the whales by pushing for a ten-year moratorium on all commercial whaling (a plan which the U.N. has approved but the IWC rejected), and also by encouraging research with free living wild whales and dolphins; killing animals to study them has got to go.

Here are ways you can help:

Coupons and letters: Nothing works better than huge outpourings of mail. Please use the coupon below; write letters as well.

International Childrens' Campaign: To children, live animals offer more than the products made from them. And so, not surprisingly, we have been receiving, lately, many letters, poems, and drawings from children (see illustration).



We need whales! Whales have always been great to see!

We are now encouraging more, and plan to present them to the IWC. Failing there we will personally take the material, and some children, to the highest officials of the whaling nations. Please discuss this project with your kids.

Money: We have placed this ad in several publications at a cost of more than \$20,000. We can scarcely afford that. If you can make a *tax-deductible* donation it will help pay for the ad, accelerate our work, and help protect the remaining whales and dolphins.

Thank you.
Joan McIntyre, President
Project Jonah

Board & Advisors: Joan McIntyre, Jerry Mander, Maxine McCloskey, Gail Madonia, Candice Bergen, Judy Collins, Francis A. Martin, Jr., Peter Dohrn (Mediterranean), Alain Herve (Europe), Farley Mowat (Canada), Peter Poynton (Australia). Offices: 1300 Sansome, San Francisco 94111; France—25 Quai Voltaire, Paris 7e; Canada—12 Dacotah Ave., Toronto 128; Australia—72 Studley Park Rd., Kew 3101, Victoria.

Mr. Inge Rindal, President, Int'l. Whaling Commission
c/o Norwegian Embassy
3401 Mass. Ave. N.W., Wash., D.C. 20007

Please inform the Commission at its London meeting, June 25, of my support for a 10-year moratorium on commercial whaling, as recommended by the U.N. I also support admission of press and public to your deliberations on the fate of cetaceans. These peaceful, playful, intelligent animals are not the property of a private club.

NAME _____
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Joan McIntyre, Project Jonah
1300 Sansome, San Francisco, CA 94111

I have sent the coupon ☐ I have written letters ☐ I will also be sending along some children's poems, stories, letters, or drawings. ☐

Please send me (next fall) a kit that teachers can use in classrooms. ☐

I understand that this ad, and your other efforts, have cost tens of thousands of dollars, and am enclosing, therefore, a tax deductible contribution of \$ _____

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BOX I.

Various Animals Compared as to Brains, Other Qualities



Brains, in scale:
Adult Human (L),
Sperm Whale (C),
Bottlenose Dolphin

By the same standards science uses to judge human brains, cetaceans (dolphins and whales) seem to have brains as remarkable as our own celebrated faculties. This may disturb many human beings wishing to remain officially the "smartest" animal on the planet, but there you have it.

The usual measurements are these: 1) brain size, 2) convolutions (folds) of the brain, and 3) relative size of the neo-cortex as compared to the motor cortex. The bibliography (Box II) will tell you where to find complete studies, but here are some highlights: • Many cetaceans have larger brains than humans do. A human brain weighs about 3 lbs. Some dolphin brains weigh more than that, and an adult sperm whale brain weighs 19 lbs., largest on the planet.

• The dolphin brain is as convoluted as the human brain, and many whale brains are much more so. This means a greater brain surface area, more brain cells, and therefore more potential for new thought combinations.

• As for the third measurement, neo-cortex vs. motor cortex, the point is this: As the mammalian brain grew bigger over millions of years, the portion devoted to motor functions—walking, breathing, seeing—remained the same. The part that grew was the neo-cortex, where thinking (model making) takes place, imagination, creativity, etc. It's *this* part that humans have made such a fuss about.

Yet Dr. Myron Jacobs of the N.Y. Aquarium reports: A kangaroo cortex is 69% neo-cortex. A macaque-monkey cortex is 93% neo-cortex. A human cortex is 96% neo-cortex. But one dolphin species has 98% of its cortex in neo-cortex.

It is believed that findings for whales will be at least as impressive.

Such large, complex brains do not develop in animals for no reason, but rather through millions of years of creative use. However, living in the ocean rather than on land as we do, there is no reason to believe that cetaceans have been using their brains in the way we have. With abundant food and few natural enemies (humans have been a major threat for a bare two generations, whalftime), it seems they've had to pay less attention to objective pursuits like food, shelter, clothing, safety.

Then too, water being a supportive medium, unlike air, cetaceans don't have gravity to deal with. They sleep very little. And have lots of free time. So get this picture: For millions of years, these creatures have been gliding through a supportive medium, without our particular concerns, and all this time their brains have been evolving into the largest and most complex on the planet.

The question, of course, is this: If whales and dolphins are not using those gigantic brains to "do" things the way we do, then what are they using them for?

We don't know. Although scientists who have worked with them are prepared to conjecture.

Dr. Gregory Bateson, for example, believes that dolphins may devote their brains to working out more complex social and sexual relationships than humans do. Dr. John Lilly believes that they are into advanced forms of communication, and Dr. Karl-Erik Fichtelius wonders if the other great brained animals might not offer us a new conception of life, proving, finally, that we don't "own" the planet.

It's clear, anyway, that whales and dolphins are not into organized vio-

lence, power, money or ego, but, rather, something quite a bit more playful.

Of course, guessing about whales' thought can only be anthropomorphic, and therefore uncertain. Even describing human "intelligence" is difficult, let alone transposing it to a creature that lives in such a subjective world.

Other animals may operate more on something like sheer "knowing" rather than analytical processes like thinking. And then there's "instinct." We have been taught that "instinct" is "lower" than thought. But is that true? Is "knowing" or "feeling" how to care for an infant, say, a "lower" thing than deducing it in your head?

In our whole approach to animal abilities we find a human-invented hierarchy of qualities. Thinking is better than sensing. Invention is better than instinct. We stick to this rank-order even when research shows, for example, that dolphins do innately what we've invented sonar for. Whales communicate across hundreds of miles of ocean, and dive to 3,000 feet, somehow controlling their breathing and adjusting to the water pressure. And many animals can hear bands of sound that humans cannot.

One could make the case that human technology is a substitute for abilities even small-brained animals already have. But we'd best not get further into that one today.

We can conclude this much: We needn't wait for the galaxies to send us intelligent non-human life with which to begin communications. *Intelligent non-human life* exists in this planet's oceans right now, and we are making it into pet food, car wax, machine oil, and lipstick.

BOX II.

Killing Dolphins for Tuna



Pacific White Sided Dolphins

EVERY YEAR, the American tuna industry kills some 250,000 dolphins. Here's how:

Tuna enjoy the company of dolphins so they habitually swim just below them in the water. Therefore, when fishermen see dolphins they surround them with gigantic "purse sein" nets which snare the tuna, but also the dolphins. As dolphins are not fish but are air-breathing animals like ourselves, they suffocate under water.

This technique is a recent innovation. It used to be that when fishing for tuna you just fished for tuna and let the other creatures live. But someone figured that you could increase the tuna per man-day of boat-time, or some such standard, increasing profit a touch. So the hell with the dolphins. The assumption, of course, is that human beings have a perfect right to waste the life of an intelligent, playful, friendly animal for an abstraction like corporate profit.

There are other techniques available which would spare the dolphins, while still getting the tuna. But so far the people in the industry, blinded by the balance sheet, have resisted all attempts to re-institute them.

You can do this: Write a tuna company. Tell them you don't want a public relations story, just an answer—When are they going to quit killing dolphins?

BOX III.

Recommended Bibliography

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Mickey Mouse and the Art Deco Burger



Forewarned and well-fed

HAMBURGER MARY'S, 1582 Folsom (at 12th St.), 626-5767, open 6 a.m.-2 a.m., everyday.

So it's real late at night, see, and you've been hanging out, doing it up right, just getting kind of wasted, and you begin to notice, coming out from the zoroastrian fenfog that you've been crawling around in, a really bad case of the jungle hungries. Nothing to do but climb on your Harley and gun your way over to the "Miracle Mile," that strip of leather and biker bars on Folsom with coyly insistent names like Fe-Be's, the Stud and Hamburger Mary's.

Hamburger Mary's? A bar catering to ground chuck fetishes? Not so, bunnies, this joint's the answer to R. Crumb's hamburger fantasies with a Busby Berkeley revue sandwiched into the wheat berry non-bun for good measure.

You can pick Mary's out from the parking lots and garages surrounding it by the mob of signs adorning the front. One, sticking out like an old pub sign, displays a smiling wench and the legend "Organic Grill." But don't be fooled by the placid front: another message, over the entranceway like the Inferno's warning to "abandon all hope," reads "Enter at Own Risk"—and they mean it. One burger at Mary's may spoil you on chopmeat anywhere else in the civilized world.

And the food, be assured, is not lost behind the Carmen Miranda art-deco you'll find inside—doors for tables, walls covered with Mickey Mouse mod-

ern. The house specialty, a Hamburger Mary (\$1.10), is a gimmick burger, but with gimmicks that could make it the most uniquely satisfying hamburger in the Bay Area.

A Hamburger Mary starts with a big chunk of chopped meat, perhaps a third of a pound, cooked to a turn and flopped onto a toasted slice of Oro-wheat wheat berry bread that leaves Wonder ("air") Bread buns back in the dust. Garnish with a grated salad of bean sprouts, lettuce, purple cabbage and tomato topped with a spicy dressing, add another slice of toasted bread and SHAZAM!, a burger to make strong men weep and women faint.

Add to all this an almost grotesquely heavy topping of melted monterey jack cheese, call it a Cheeseburger Mary (\$1.25) and you've added a new meaning to sybaritic gluttony.

Committed to being open 24 hours a day, Mary's offers a set of munchies good for almost any hour of urban craziness. You can greet the dawn coming over the freeway with a full inch of tuna between whole wheat (90¢) in one hand and an overflying "meaty mushroom with cheese" (\$1.40, a Cheeseburger Mary with mushrooms piled high inside and out) in the other.

Or you non-flesh eaters can stroll down to the railroad tracks at the foot of Portrero Hill with your choice of a creme (sic) cheese and olive with tomato sandwich (80¢), grilled cheese with mushroom (\$1.05, sans mushroom 80¢) or grilled tuna with tomato and cheese (80¢).

You get a dollop of salad with each monster sandwich, and to wash it all down there's coffee (25¢, 15¢ with food), milk (25¢), apple juice (35¢) and sundry sodas. For those made of tougher stuff there's Cissy's, a connecting saloon, which isn't quite open as of this writing.

New and unfortunately untested is Mary's dinner, served from 5:30 p.m. on. The day I dropped in dinner was announced on the chalkboard as "The Halls of Montezuma," or "Forbidden Gringos in Heartburn Hotel," \$2.15 for soup, salad, entre, bread and tea or coffee, \$1.50 a la carte.

Hamburger Mary's has succeeded in creating a new culinary genre, the bistro cum beanery—and from the taste, it's a genre that's going to stick. □

books By Irene Oppenheim

The Sad Rebel

"THE LIFE OF THE THEATRE," Julian Beck, City Lights Press (1972), \$3.50.

"Look into the eye of the sexual organs of the revolutionist" says Julian Beck, "and you will see life at work."

Beck, founder of The Living Theatre, actor and anarchist, possesses a unique view of life, politics and theatre. It's the sensual martyr approach, with Beck on stage baring his body (literally) and his soul (metaphorically) to help humanity toward redemption through revolution. The political ramifications of his efforts remain uncertain, but theatrically Beck has created the ultimate play; turning his life into a dramatic event. "The Life Of The Theatre" chronicles the psychic and physical journeys of Beck and The Living Theatre after he and his actress wife, Judith Malina, renounced America in the early '60s. As exiles, they gathered together an international company and for the next decade wandered through Europe and South America performing in theatres, on the streets and in the jails.

Beck's journal begins in New York City in 1961 and ends in a prison in Belo Horizonte, Brazil, ten years later. The entries are not in sequence, but the book is not so much a diary as a testament about the artist trying to function constructively in a disintegrating society. The work is impressive, but depressing. Beck invites persecution and then verbally licks his wounds. Martyrs seldom make pleasant company and Beck spends a disproportionate amount of his time suffering.

Born wealthy, a Yale drop-out, Beck is in a constant battle against the hedonistic side of his nature. He says, "At every moment I need preventative measures against decadence. That's why I prime the pump with flaming rhetoric, hyperbolic poetry, to keep myself from going limp and succumbing to the pleasure garden... I fight the pain because I like the pain."

"The Life Of The Theatre," records this masochistic struggle, often with extraordinary eloquence. The book reflects the peculiar combination of wis-

dom, nonsense, immaturity and personal and political agony that pervaded the productions of The Living Theatre. Beck writes like a man possessed, "I am driven by the madness of my sanity." His efforts to help "the people" become an obsession. He hates money and wants to perform only in the streets, but The Living Theatre cannot survive without charging admissions. He hates the wealthy, but the rich have the money and an interest in theatre. It's one of capitalism's insoluble dilemmas.

At one drama conference in New York, Beck, hired to be on a panel, turned the event into a confrontation. "I made it tough for them to justify what I was doing. I tore hat coat glasses off one woman shrieking, 'The weight of your furs makes it impossible for the needs of the people to touch you'..." He then became irate when the police were called. They were needed Beck said, "because the intellectuals aren't hungry." (Intellectuals can be useful though. They raised the money and exerted the influence that finally won the release of The Living Theatre Company from Brazilian jails.)

Beck's total lack of humor, combined with his sullen self-righteousness make his book heavy reading. For him, "Anybody who doesn't suffer doesn't feel. Anybody who isn't sad is doped by lies." Maybe so, but a continual diet of sadness, suffering and political dogma makes people depressed not revolutionary. Beck should take some lessons from the S.F. Mime Troupe on the radical powers of comedy.

If you're feeling up to it, "The Life Of The Theatre" is at least a very compelling psychological study of the artist as savior. I'd suggest a page a day, or a page a week. Beck doesn't deal with superficialities, he's in there grappling with the big ideas. For example:

Entry 64, Torino, Italy, 1969

"How do we make the revolution how do we make it work how do we feed all the people how do we stop all the killing how do we make it paradise now"

I'm still working on that one. □

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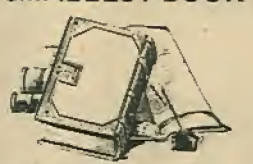
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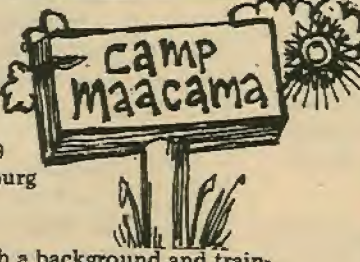
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"SCHOOL FOR SCANDAL," by Richard Brinsley Sheridan, Berkeley Repertory Theatre, 2980 College Ave. thru July 8. Wed. thru Sat. 8 p.m., Sun. 7 p.m. \$2.50 weeknights, \$3.50 weekends with a \$2.50 student rush. Info 845-4700.

Sheridan's "School for Scandal," written in 1777, usually is played with the actors in periwigs and gowns, flouncing rakishly around in the time of George III. Defying precedent, Berkeley Rep's current camp production of the play still takes place in England, but this time in the 1920s. Now the cast appears in knickers and bobbed hair, tangoing through Sheridan's amusing tale of tangled romance and mistaken identities.

The switch to the 20s is novel, but it doesn't do much for the play: the wordy, gently salacious wit in "School for Scandal" is more appropriate (and funnier) coming from grand dames and fops in their original Georgian finery. What Sheridan means as satire becomes caricature in the Berkeley Rep's production. The cast members lisp, slink and stutter their way through the nouveau setting in a spirit of forced fun. It's all over-done, including Holly Barron's mutable eye patch, which appears in a different color with every change of costume.

Still, the play has many funny moments and some great lines. My favorite is when the recently married, young and lovely Lady Teazle turns to her aging husband and says, "Authority, Sir? If you wanted authority over me, you should have adopted, not married me." It's also an absolute delight to watch Berkeley Rep players transform themselves for their different repertory roles. Richard Marion, the suicidal Konstantine of last month's production of Chekhov's "The Seagull," plays four different roles in "School for Scandal," ranging from a conscientious villain (to Lady Sneerwell: "You paid me extremely well for the lie in question, but I unfortunately have been paid double to speak the truth") to the almost completely different character of Lady Teazle's harried servant. Marion is emerging as a very fine authoritative performer, in both straight and character roles.

Ruth Silveira, the insecure Nina of "Seagull" does quite well as Lady Teazle. Holly Barron vamps through her role as Lady Sneerwell and there are exceptional performances by Michael Leibert as Joseph Surface and Gregory Boyd as his brother Charles. The direction and production design is by George House, who deserves particular compliments on his ingenious sets.

SAN FRANCISCO BALLET, Opera House, Thru Sun. June 24, Adm. \$4-10. Info 387-0717.

If the San Francisco Ballet could gracefully retire its director and chief choreographer Lew Christensen, it might become a major force in American dance. For the past 20 years, Christensen has been creating ballets of elaborate mediocrity

for the company, a tradition he energetically continues in the current season with "Cinderella" and "Don Juan." The dances are creaking archaic productions, staggering under the weight of their expensive scenery and mundane choreography.

The Ballet's presentations include three different programs, only one of which escapes Christensen's blunders by avoiding his choreography altogether. The one successful evening is an artistic triumph of four ballets: "Harp Concerto" and "Eternal Idol" by Michael Smuin, "The Shakers" by Doris Humphrey and George Balanchine's magnificent "Symphony in C" that prove the company can produce fine dance on a bare stage, in practice clothes, when they are given some decent choreography.

Christensen, however, needs props and fairy tales to camouflage a weak artistic imagination. The sets alone for his "Cinderella," with a bellicose fireplace puffing smoke and an elaborate carriage studded with pearls and drawn by unicorns, cost over \$100,000; the costumes probably equaled that. The props for "Don Juan" are also excessive, with four complete changes of scene, buildings and all, in the ballet's forty five minutes. Yet despite the trappings, these two works are playing to half empty houses. In general, people go to the ballet to see dance, not spectacle.

Lew Christensen's grandiose visions, it's important to remember, exist at the expense of every other local dance group in the city. The SF Ballet has the support of the city's wealthy art patrons and the company absorbs most of the federal and local funds that could have gone to small, innovative ballet companies. Last year, for instance, the SF Ballet received \$80,000 from the Hotel Tax Fund, Pacific Ballet \$3,000 and Dance Spectrum, nothing.

Much of the talk favoring the Mayor's multi-million dollar performing arts center contends that providing the SF Ballet with a permanent home will help the ballet's development. But no new building is going to save a company that continues to produce artistic pap like "Cinderella" and "Don Juan."

The only hope I can see for the SF Ballet lies in Michael Smuin, a local dancer and choreographer who recently joined the Ballet as Associate Artistic Director. His efforts largely resulted in the SF Ballet's one fine evening of modern works, including two of his own ballets. Smuin is a conservative choreographer, generally producing flowing mellow ballets, not earth shaking, but full of wit and sexy charm. Next to Christensen, he seems touched by genius and hopefully will win full control of the company in the near future. "LENNY," by Julian Barry, Bimbo's Theatre Restaurant, Columbus at Chestnut. Indefinite run. Tues. thru Sun. \$4-\$8. Info. 928-6667.

"Lenny," a play based on the life of the inimitable Lenny Bruce, is what critic John Lahr calls "an emotional rip-off." In the drama currently playing at Bimbo's, playwright Julian Barry has put together a montage of Bruce's actual routines interspersed with imaginary scenes from the comic's chaotic life. The results are disturbing.

Bruce's humor still hits home, but the recreation of his monologues for the stage has none of the subtlety and danger that accompanied his performances. Robert Fields, as Lenny, is not going to be arrested for obscenity, and the audience is not going to be harassed for listening to him. It's all comfortable and respectable now.

But comfort and respectability were two things Bruce spent most of his life avoiding. Much of his appeal was that his act was not an act. A play is pretend, but Bruce put his freedom on the line, whenever he performed, in a way that can't be duplicated. "Lenny," on the other hand, reduces Bruce's complex art to simple entertainment. The comedy is broad. When Hitler is mentioned, he appears on stage in full regalia. There's singing, stripping and sad glimpses into Bruce's homes and hotel rooms.

"Lenny" will be at Bimbo's "until people stop coming." I saw the play on a preview night with sick performers and sloppy timing - but even when they get things together, I doubt whether this production can do much for the play. "DEEP MIND," The Wing, Intersection, 756 Union St. Every Thurs., 8:30 p.m. thru July 26. Adm. \$1.50 Info 397-6061.

The Wing remains the most daring of the local improvisational groups. They have no set numbers, but call for suggestions from the audience and without delay or consultation, leap into action. The results are often funny and always unexpected. □

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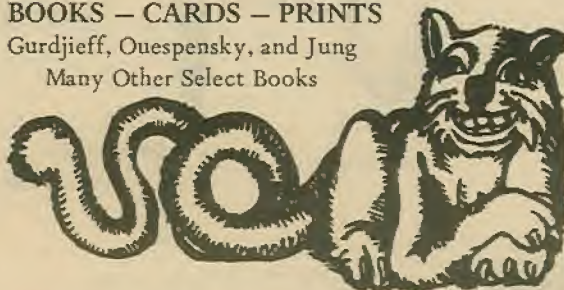


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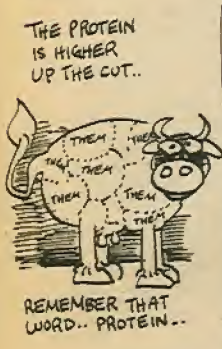
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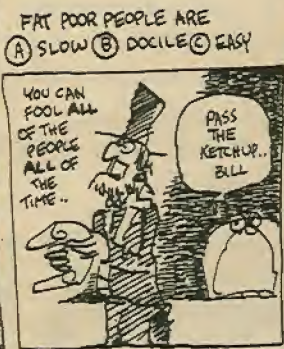
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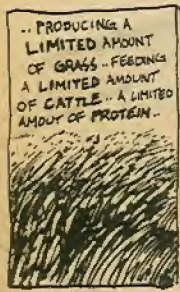
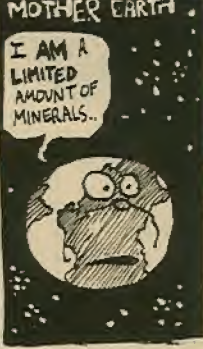
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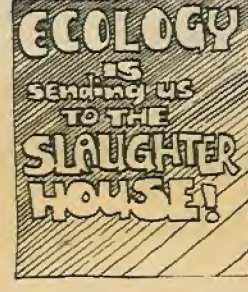
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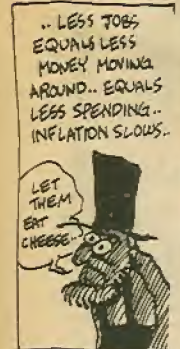
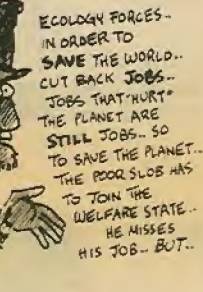
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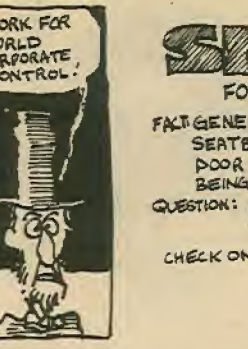
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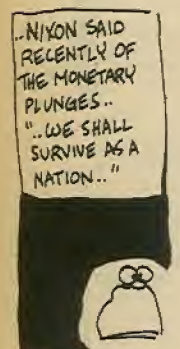
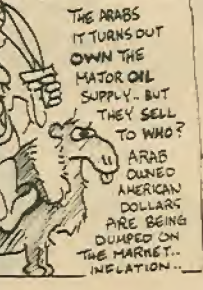
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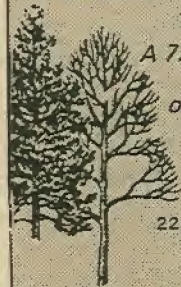
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The San Francisco Bay Guardian Classified is a regular feature. The classified gets results: you can find employment, rent a house or sell your Harley. Deadline for ad copy for next issue is Wed., June 27, 5 p.m. (one week before publication). Enclose payment with ad. Check page 35 for our classified rates or call Nancy at 861-8033 for classified display rates. Free ads will be accepted for the following categories: Housing Wanted, Rentals, Share Rentals and Employment Wanted. Mail your ad to: The Bay Guardian, 1070 Bryant St., San Francisco, Ca. 94103. All classifieds are accepted at the discretion of the publisher.

PERSONAL

MASSEUR w/ 5 years of professional exper. offers soothing massage in your own home. Price based on ability to pay, barter, exchange. Michael: 648-1984.

I WOULD LIKE to know a joyous & happy girl-friend; esp. someone who is at peace w/herself. I do not have any friends in SF city. Alexe: 549-2762.

T.J.S. I just don't understand you. Without you my day passes so slowly. S.

NEEDED: Marin mailing address for few months in order to get through some bureaucratic road blocks. K. Bolinger, 1217 2nd Ave., SF 94122.

GLENN KRAMER contact Phil Elisman, 4 Sherman Square, NY, (212) 799-9567.

PAT: Tu es mi Inspiracion.

UTOPIAN intellectual looking for lifetime of fun-learning-travel-involvement. Write J.J. c/o F.U.N.C., P.O. Box 1224, SF 94101 or phone (415) 431-1108.

HAYWARD WOMAN seeks tall male friend to share Guardian-type exploration of SF (cheap eats, movies, dancing, thrift stores, galleries, events). Julie: 582-5091 after 6 p.m.

NEED GIRL to play Tambora for India Music practice sessions. Easy to play, will teach. 864-8205. Ex. 59

DEAR MR. & MRS. JANOSCH: Take good care of Peggy, roast beefs, mooches, leg o' lamb, & chocolate brownies please and send her back to us. Baby Gorilla.

SF COUPLE w/ child seeks another couple with children to share house & childcare (or live near one another.) Previous communal exper. Will make concrete plans by fall. Nona or Willie: 567-4642.

ATTENTION CRAFTSMEN: I'll sell your goods on consignment at the Alameda flea mkt. Michael: 648-1984.

45ISH peace-loving female wishes to meet bridge playing rad-lib, or art & music loving romantic, or both. Box 1098, Berk.

UC GRADUATE seeks bright, young, oriental girl for companionship. I'm young and new in the city. Write: A. Cheng, One S. Van Ness, SF.

MALE, 24, new to area, want to meet honest single girl 19-30 who knows city. Chris. 150 Haight St., SF.

LIVELY Bay Area sojourner (Ms) seeks attractive, philosophic man, preferably academician, 30s, 40s. Box 36, SF Bay Guardian, 1070 Bryant, SF 94103.

MARTIAL ARTS, meditation, yogie pathways. Community needs dedicated karate freaks (or aikido, etc) to participate in country tribal life. Call 863-7388 or 626-6965.

WARM, SINCERE male, 30, quiet, loves outdoors, animals, wines, & sharing fun, seeks open, sincere female for sharing interests. 1817 41st Ave., No. 2, Oakl. 94601. 532-0707.

MR., 27, seeks people, principally MS., who are really heavy into idea of travel via sailboat. Don: 864-3329.

EQUITABLE BUILDING: Turn on your time and temperature. Let your lights shine on out!

EMPLOYMENT

IS THERE ANOTHER demon researcher/writer who can take development/Manhattanization issues and projects for the Guardian like Peter Petrakis has on PG&E and Madeline Nelson has on the banks? Lots of work, little pay. Send a note with interests, background to Bill Ristow, Bay Guardian, 1070 Bryant St., SF 94103.

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HELP! There are piles to be filed and stacks to be stamped. The Guardian Subscription Dept. needs gregarious volunteers to help us every other Thursday. Be here when the paper comes off the press (hot!!) get a free copy and give us a few hours. Call Cecily: 861-9600.

DYNAMIC, high energy woman (23-32) to join our expanding advertising dept. We are looking for a groovy good natured lady who works well under pressure and would enjoy selling advertising in the Guardian. Contact Ms. Jackson at the Guardian: 861-9600.

WRITERS WANTED to write political profiles on candidates for SF Board of Supervisors. Send clips to Gail Bensinger, Project Editor, 2701 Green St., SF & call her eves, 922-7395, days 472-3100 Ex. 238.

ATTORNEY, 2-3 yrs. exp. in genl. corp. law, real estate law helpful, for fast moving int'l. corp. Send resume to PO Box 35, SF Bay Guardian, 1070 Bryant St., SF 94103. Confidential.

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LOOK! Help ecology—and get paid for it. Extra fun job in the beauty business! Caroline: 937-6123.

JEWISH COMMUNITY CENTER has opening for male age 20-30 to lead camping trips for pre-teens 6040, 10 a.m.-4 p.m. ask for Margaret Brodtkin or Susan Simmons. Call 346-6040.

SECRETARY, s/h required. Some stat typing. Asst. to Sec. Treasurer. Small office with young group. \$650. Send Resume to Box 46, S.F. Bay Guardian, 1070 Bryant St., S.F. 94104

SLEUTH needed for Oakl. area in locating missing person, some detective exp. helpful. Write SF Bay Guardian, PO Box 31, 1070 Bryant St., SF 94103.

NEED GIRL to welcome guests for "Meditations in Music" evenings. Humble wages. 864-8205 X59

DO YOU SPEAK the chemical language? A new co. is forming and needs people who are creative, together, a pleasure to be with + capable of being a friend. In return you will get freedom, joy & equality 585-6409.

SECRETARY for exciting int'l corp., type 80, shorthand 100, 6 mos.-1 yr. legal exp. pref. Send resume to SF Bay Guardian, PO Box 35, 1070 Bryant St., SF 94103. Confidential.

WRITER needs English corr. on MS's and short stories for publication. Strictly mechanical, not interested in ghosting. Have plenty of material, not much money so work would be either long term or intermittent, several per month. Retyping too. 561-5801.

BARTENDERS NEEDED: Private parties, business affairs - Alchemy Bartending Co. Larry: 552-0110 x631.

LOCAL REPORTER: KPFA-FM, listener sponsored radio, seeks a radio reporter in public affairs & news to develop Bay Area investigative reporting. Be curious, able to ask hard, direct questions, have good journalistic skills. Expect long hours, frustration, but great satisfaction. Minority & women candidates encouraged to apply. Three-quarter time \$450/mo. Send Resume to Ms. M. Wagner, KPFA, 2207 Shattuck Ave., Berk., Ca. 94704. Deadline July 16.

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Of Human Interest

SECRETARY for young dynamic office. Light skills, accurate typing. One Friday a month off. To \$700.00 per month. SMP Rates, 1 yr. commercial experience. \$650 per month. A variety of other positions available for men & women.

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EMPLOYMENT WANTED

MANUSCRIPTS WANTED. Typing, \$4/hr. Transcribing from cassettes, \$5/hr. Editing, \$6/hr. 17 yrs. exper. working w/ published writers in the Bay Area. 648-5356.

RETIRED LAWYER, 26, seeks employment F/T or P/T. B.S. in Bus. & Accounting; J.D. from Ivy League law school; Phi Beta Kappa. Open-minded, but unwilling to practice law. Ron: 285-9840.

FORMER PSYCH. MAJOR, male, 30, w/ many skills seeks any job that is challenging, can make use of my creativity. Michael: 648-1984.

SPIRITUAL healer, teacher of meditation, needs pt. time work, many skills & talents. 28 yrs. old, female. 564-8689 eve.

WORK WANTED: have van, will do light hauling. Also will do domestic or business related work. BS Bus. Adm. 771-9555, ask for Bob Ross, Rm. 412.

CAMERAMAN w/16mm and videotape exper., own equipment, seeks assignments. Deferred partial payment, percentages, etc., considered on low budget productions. Jon Beckjord: 776-6703.

MAGNA CUM LAUDE, 27, Johns Hopkins, politics & econ. Grad. study, Italy, England. Former CBS News researchist, asst. to publishing director, European tour escort. Knowledge art, film, astrology, philosophy, for. languages. Seeking work to use diversified background-writing, research, publicity, admin., etc. 928-5668.

PHI BETA KAPPA, writing/research/editing exper., published journalist, widely traveled, fluent German, seeks p/t or f/t work. Travel gladly. MK, Box 9356 Berk., 94709.

FEMALE, 23, former model, BA psychology, MA African languages, accomp. artist; journalistically talented seeks creative line of employment. Randa: 655-4536.

VIVID YOUNG WRITER looking for challenge to intellect & imagination-varied exper. in journalism, research, creative writing: special abilities in poetry, music, fine arts, drama. 2 yrs. college (published in college journals), have travelled much, lived independently; witty, hardworking, original. 922-2987. Keep trying.

EXPERIENCED house painter desires work. Decorative & murals, also. 655-4536.

EXPERIENCED LEGAL and general secretary seeks work. 2-3 days a week ideal. Shorthand, typing, automatic typewriter. Legal asst. training. 661-1795/525-7653.

GAY EX-CONVICT seeks senior clerk position. All usual office and record keeping skills, teletype, competent, pleasant, reliable, honest. P/T, temp, out-of-town OK. 928-3432.

FEMINIST, 26, seeks p/t alternative life style emp. doing admin., research, typing, etc. BA + 4 yrs. admin. positions in city planning, criminal and gen. law, prison referral, women's movement, personal growth. Will relocate. Tina Bell: 327-1121.

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MALE, 30, MA Educ., MBA, interested in p/t work: research, teaching, interviewing, counseling or admin. Prefer educ., social or non-profit org. Barry: 524-1019, 4-6 p.m.

MOOG SYNTHESIZER artist would like to do special sound effects & sound tracks for films, commercials, etc. Also avail. as studio & concert musician. Reasonable. Roderick: 655-4536.

TANTARICS FOR LOVING COUPLES: I will play spiritually voluptuous music—inspired by the erotic sculpture of ancient Indian temples—at your get-togethers or parties. Will also tell fantastic tales of adventure and travel in India & around the globe: 864-8205 x59.

WOMAN, 30, desires varied job w/ lots of activity, chance to be outdoors. Will consider any interesting offer. 9 yrs. varied office exp., type and run add. mach. well. Good on phone and w/ people. Wish to work in unoppressive atmosphere. Shirley: 586-0932.

WRITER/PHOTOGRAPHY: interested in doing freelance work whether it be weddings, portraits, editing, paste-up and layout or research. I can do it. I have exper. Jackie: 465-9583.

MALE VOCALIST looking for working hard-rock group. Ed: 665-6271.

OFFICE & HOUSECLEANING, by the hour of the job. Jan/Michael: 731-6122/664-4385.

BARTENDER, 21, hard worker, grad. of bartending school, seeks full or p/t emp. Also will work private parties. Tony: 386-3596.

REAL ESTATE

HUMBOLDT COUNTY - 40 acre parcels, camp, hunt, relax. BEAUTIFUL. Located near National Forests and river. Over 2700 acres to choose from. \$10,000 and up. Good terms. Free brochure. Contact United Land & Timber Realty, General Delivery, Van Duzen Branch, Bridgeville, Ca., 95526. (707) 574-6228.

10 ACRES of Incredible Indian country 2½ hrs. from SF. Many special features. Owner must sell. Low payments. Sherman: 848-3289.

SONOMA COUNTY 40 ACRES large shady trees, spring, creek. Choice homesite w/ exceptional view. Road frontage. Tel. Elec. Avail. only 1:45 min. N. of SF near Cloverdale. \$550 per acre. Terms. Owner. 285-6996.

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RENTALS

LARGE FURNISHED APT. in subdivided Victorian house will be avail. July 1. Rent \$80, includes water, garbage. 465-9583, leave a message.

WHY NOT summer in Berkeley? Sunny days for \$165/mo. in our summer sublet apt. Clean, homey for the right 2-3 people. 2½ rm., kitchen, bath, furn. 1½ bks. from UC. 845-3183.

TRADE Vict. flat near Golden Gate Pk. renting for \$170/mo. for 1 BR apt. house, flat w/ charm for about \$125 or less. Trade only! Mal: 282-3708 or 387-7755.

FLAT FOR RENT Dolores Heights, fireplace, view, yard. \$100-140/mo. After 5: 826-6674.

GARDEN VIEW, lg. room, basement, bathrm. & priv. entrance \$100. 564-8689 eves.

ROOM w/ view, quiet priv. home, upper Ashbury. Kitchen, deck privileges. Student or working woman. 564-6685.

VACATION RENTALS - Country living 70 mi. N. of SF on Russian River in redwood grove. Charming 1-2 bedroom houses: \$65-85 per week. Group, year-round rates. Box 3, Monte Rio, (707) 865-1147.

SHARE RENTALS

MALE, 29, gay. Artist, wants responsible neat intelligent roommate to share nice sunny furnished flat. Own room with bay window. Buena Vista area. \$91.50/util. Marvin 864-3849. July 1.

WOMAN TO SHARE flat w/ us in Clement St. Area. We are 1 woman and 2 men who enjoy living in diverse, supportive, caring home. Own rm. w/ windows overlooking garden in newly redone, 7 rm., 2 floor flat-\$98 rent. Joan, Jon, Henry: 387-4082.

2 WOMEN looking for 1 other to share sunny Noe Valley apt. Rm. avail. July 1, \$65. Caroline/Gretchen: 648-8478.

BERKELEY HOUSE, nr. campus. Secluded garden, fpl, 2 bdrm. No children, no pets. Call 567-142, early A.M. best. Avail. July 1.

SHARE YOUR APT. w/ Richie Janal. If you are no more than 2 others and the share of the rent is no more than \$80, and he has his own room then you may be the one. Call Good Faith, True Heart Richie: 864-5178, days.

JULY ONLY - M/F to sublet room in large (3bdrm.) modern flat. Quiet, gd. view, above Noe Valley, fireplace, basement, balcony. Share w/ 2 others. \$85 (1 pay \$100/mo.) Earl: 647-8058.

NEED A ROOMMATE? amateur violinist/lawyer, 27, seeks own rm. in apt./house w/other classical, folk music lovers. Peter: 673-8302.

WOMAN, 26, wishes to share flat in Marina. Employed, quiet, & decent. Kathy: 922-2035.

BLACK, male, Cancer, Bi mostly gay, wishes to share flat/house w/ 2 or more persons sharing deep interest in spiritual way of life. Meditation, etc. 6-7 p.m. wk-days: 929-1834.

MALE - enjoys music & conversation, sun, life, comfortable place to live. Seeks happy together group or commune to enjoy ecstasy. 585-6409

APT. TO SHARE: woman & 4 yr. old wd. like to share w/ M/F. \$95 + util., own rm., backyd., fireplace. Nr. Clement St., avail. July 1. Ellen: 752-3285/752-4767.

HOUSE TO SHARE - own rm. in 4 bdrm., 2 bath house. Noe Valley. Non-smokers only. \$85. 648-5553.

INDEPENDENT WOMAN to share lg. sunny marina flat, own rm., yard, nicely furn. \$93 + util. 922-7869.

LARGE, BEAUTIFUL 2 bdr. flat needs roommate. M/F. Sunset. \$125/mo. + util. No pets or kids. Garden, fireplace, entirely furn. Wendy: 661-7341.

WANT WOMAN to share 4 bdrm. flat w/ 2 men & other woman. \$55.50/mo. + util. Piano on premises 120 Noe St. Avail. immed. 863-5932.

ONE BDRM. APT. (bed folds out of wall). Old Victorian at Masonic + Fell. Para-med. student pref. \$60/mo. eves.: 621-0908.

2 UNF. ROOMS in flat (share rest of flat) \$75 + ½ util./mo. Mission dist., Lorry: 285-4032, 869 Alabama.

LARGE PRIVATE 3 bdrm. flat, view, gd. location, 14th & Divisadero. Need quiet, neat, mature woman, 23+, pref. non-smoker. Mel-low, hip bi. or gay ok. \$75 + util. Call bef. 10 p.m. 863-2659.

MALE ROOMMATE WANTED: 25+, employed, to share 6 bdrm. flat w/ 5 caring (mixed) adults. \$100/mon. Incl. meals, util. Calif./Larkin area. 776-0560/776-9153.

KIND, mellowing 38 yr. old man would like to locate a flat/house/aprt. with another who is not hung up on drugs or alcohol. A person w/ a sense of humor, can share in a simplified living arrangement & still be independent, allowing each total freedom, along w/ mutual respect and concern for the other to make a home comfortable for both. If interested, drop a line to Guardian, Box 45.

STABLE GAY GUY w/ large potrero Hill view flat seeks roommate \$75 + util. Avail. July 1. Michael: 285-8110.

MALE, 29, seeks female, 20-30, to share 5 rm. sunny furn. apt. on Nob Hill. \$85/mo. Ron: 928-7036. Have stereo, TV, pet.

2 PEOPLE male/female to share lg. inner Richmond flat by June 15. Pref. friendly people into music, chess, art. Employed or students. Own bdrms. \$85/mo. + \$55/mo. incl. util. Steve/Harry: 668-5560.

WOMAN, 25-35, needed to share large, comfortable flat in Rich. Dist. w/family. \$110. nr. trans., shops. 387-5652.

WANTED 1 or 2 males to share rent of furn. apt., util. included. \$135/mo. Already sharing w/ 1 other male. Dave/George at Apt. 109, 434 Leavenworth.

WANTED employed Ms. to share 5 rm. flat w/ mature man. Filbert & Franklin. \$60 + util. 771-1781.

STRAIGHT, M/F, artist, craftsman, share w/one. Haight St. apt., 2 rms., view, \$95. Dan: 863-0107.

FEMALE, 25, gay looking for intelligent, easy going roommate to share beautiful large 5 rm. apt. in Richmond dist. \$120 + util. Randi: 387-0232, eves.

M/F TO SHARE large flat w/3. Own rm. \$62.50 + util. 16 St./Guerrero. Jimmie: 626-8916.

WOMAN, 28, would like to share w/man or woman large 2 bdrm. garden cottage on the Berk.-Oakl. border nr. Claremont. \$100/mo. 654-1416, eves.

SHARE 2 bdrm. house in Berk., 1 bdrm. avail., excellent location—quiet, but convenient; small lawn, cat ok, non-tobacco smoker(s) preferred. \$125 + \$125 deposit. John or Ellen: 549-2005 after 6 p.m.

SPEND SUNNY SUMMER sharing spacious 2 bdrm. Victorian flat on Dolores St. (yard, patio) \$112/mo., non-smokers pref. 826-8149 eves.

SUMMER SUBLETS

SUBLET MID-JUNE through Aug: Cheerful rm. in enormous Haight-Ashbury apt. shared w/ 2 gay men. 552-1802.

SUBLET FOR APPROX 7 wks. 6/25 to 8/15. Neat, furnished Noe Valley flat suitable 1-2 persons, hip, funky or straight. But responsible, \$25/wk., deposit. Call Barry: 282-5626, anytime, keep trying.

SUBLET July 1-Dec. 1, spacious 1 bdrm. beach apt. 3655 Vicente at Great Highway Apt. No. 1. Huge fpl. \$180/mo. incl. util. Call 771-5290.

HOUSING WANTED

GIVE A MUCKRAKER A HOME: married couple needs 1-bdrm., quiet apt./cottage/house in SF. Can pay up to \$170. Call Bill at UN1-9600, days, 327-9089, eves.

MEDICAL STUDENT seeks house, apt. 563-4609.

DO YOU HAVE space going unused? SF women need a center. Offers of free or low rent space will be appreciated. Call the SF Women's Switchboard, 771-8212. (Keep trying.)

WANTED: warehouse or basement for woodworking. Wood Shop 781-8390.

WANTED: Room in quiet flat, apt. or house for young woman, writer. Would like to share with respons., open, caring people, pref. into the arts, good sense of humor. Under \$125, SF. 922-2987.

ARTIST, male, 26, needs quiet sunny studio space for painting and living. Sm. storefront acceptable. 986-3338.

\$25 REWARD if you can find and we rent a 4 rm. flat or house w/ yard or deck and garage for \$175/mo. in the Sunset area. Avail. July 1. Paul/Pat: 824-5725.

FURNISHED APT. to share or large rm. to rent wanted by PR exec. planning to dropout for the summer. Will be employed again in Sept. Nr. Golden Gate Park. Can pay up to \$100/mo. Virginia: 986-4983, days.

SUBLET OR HOUSESIT: July-Aug. Prefer Berk. Responsible couple. \$70-100. Call: 771-2970.

WE CAN GIVE your empty flat/storefront/house that "lived-in" look. SF women need free or low rent space for a women's center. Call the SF Women's Switchboard 771-8212 (keep trying).

AUTOMOTIVE

THREE-CAR-GARAGE w/ grease pits. Ideal for people's mechanic(s)-come see-make offer. 647-1136.

61 MERCEDES 220 SB, ugly. \$375. Leave message 664-1105.

'69 MGB roadster, wire wheels, convert. \$1600/best offer. 665-8325 eves.

FOUR-WHEEL DRIVE International Scout '69, Auto. trans., 304 V-8, air cond., TravelTop, Bucket seats, fully carpeted, custom int. 4-wheel drive w/ 2 speed transfer case, post-traction rear end, front free wheeling hubs, new 8" wheels and 10-15 extra large traction tires (incl. spare!) Excellent cond. (only 28,000 miles) Call Tom at 981-6250, day, or 864-5941, after 7 p.m.

'61 VW combi. bus w/ 66 eng.; recent work. Gd. mechanics, bad body. \$275. 824-1222/626-5596.

'65 VW VAN, exc. mech. '69 eng.; new valve job, brakes 80%; new tires, clean body; \$750/best offer. 845-5406/(707) 745-2338.

WANTED: 1955 Cadillac trans., preferably rebuilt and cheap. 776-6703.

'69½ VW BUS built in bed, cupbrds., table. Radials, new brakes, rebt. eng. 13,000m. \$1800/bst. off. 566-5047.

'66 ROVER 2000, gd. mech. cond., new brakes, tires, \$350 very cheap! Amy 548-9235.

'70 FORD CORTINA G.T. 4-dr. Michelin radials. 4-spd. 24,000 m. Gd. Cond. \$950. 863-7047.

DATSUN '72. 510, 7000 m. auto., FM; under warranty; exc. cond. \$2300. Day: 441-5788; Eve. 824-5381.

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BUSINESS PERSONALS

RICH FEMINIST needed. We want to see a women's center for SF, but need some money. Can you help? Call the SF Women's Switchboard: 771-8212 (keep trying).

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BIRTH CONTROL, Pregnancy Testing and Counseling. Health Center 4: 558-3158.

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SAN FRANCISCO SURVIVAL MANUALS dealing with all sorts of free and inexpensive services incl. legal aid, welfare and job info., women's survival, gay survival, crashing, free food, complete run-down on health care are available by sending a stamped, self-addressed envelope to the Haight-Ashbury Switchboard or by dropping by and picking up a copy. Our address is 1797 haight st. and our phone no. is 387-7000.

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GARAGE SALE

GARAGE CLEARANCE, June 24-25, everything goes. Books, paperbks., photo supplies, clothes, jewelry, electrical, teaching aids. 209 Upper Terrace (top Masonic). 10 a.m.-5 p.m.

GIANT RUMMAGE SALE, Thurs., Fri., June 21, 22, 3:30-9:30. At "Michaels" 30th Ave. & Irving.

PLANNING A GARAGE SALE? Call me first if you're selling small furniture, stereo or camera equipment, tools, kitchen appliances, books, records, etc. I buy for resale, so cheap's the word. Michael: 648-1984.

GARDENING

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GROUPS

SINGLES encounter drop-in. Every Fri., 8 p.m. Exp'd guide. \$3 incl. refreshments. 1321 Grove, Berk., 525-4539.

PRIMAL CENTER

*The staff at Ocean Park Center
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Based on Primal Theory
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PRIMAL EXPERIENCE MARATHON June 29. Trained leader. 30 hrs. Participants should be involved in an ongoing weekly therapy group and must be drug-free for a week prior to marathon. Fee: \$60. Bob Mezzoff: 526-7178 M-F 9-5.

MIXED AND MEN'S PROBLEM SOLVING GROUPS Sex roles have programmed men to ignore feelings and emotions, to be cut off from nurturing capacities, and to be dependent on women. Men have been taught to use strength, intelligence, and personal power in ways which are oppressive to women, and to other men. Women have been taught to discount their intelligence and potency, and to be dependent on men. In order to change, we need to develop awareness about how sex-roles keep us from getting what we want. We also need to make contact and get support from other people. A problem-solving group is a very safe place for people to change. Each group has eight members, is co-lead, meets once a week for 2 hrs. I work w/ contracts. I use techniques from Gestalt, Transactional Analysis, Bioenergetics, and Radical Psychiatry. Cost: \$25/mo. for groups, \$15/hr. for individuals; negotiable. Rick DeGolla, 845-3185, 2133 Haste St., Berk., 94704.

DROP-IN GROUP—Thursdays 7:30 p.m., 716 Arguello Blvd., 752-2928, Bob Cromey, for more info. Singles, divorced, Meet new people. Communicate more directly, encounter, gestalt and awareness techniques used.

*Eupsychian Community Forming

** Literal translation is
"whole making"*

I am a 43 year old developmental psychologist who is interested in forming an urban commune in SF of 6-8 people for purposes of mutual healing and growth

I am aiming for a varied and balanced group. The only requirement is a desire to become an increasingly self-actualizing person. If you are interested in finding out more, please write me and tell me something about yourself, your lifestyle, your dreams and aspirations. I will reply to all inquires.

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ADVANCED amateur photographer seeks women in various stages of pregnancy to photograph in return for photos or barter. Planning non-commercial photo essay, hope to include delivery if you use natural childbirth or home delivery. This is not a sex ad-I just prefer to photograph people. Michael: 648-1984.

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PUBLIC NOTICES

LEARN ABOUT SOCIALISM FROM MARXISTS! For free info write Socialist Labor Part, 1182 Market St., SF 94102. 921-8039. Or attend free discussion mtgs. any Sat., 10:30 a.m.

CLEAN OUT CITY HALL pollution and improve SF's environment. Join San Francisco Tomorrow's political action committee. Tony: 752-6407.

WOMEN IN AMERICAN RADICAL MOVEMENTS, Silence, Fasting, Farmworkers. Seminars. Institute for Nonviolence, Palo Alto, Ca. 94302.

ASTROLOGY CLASSES and personal readings. Tropical systems. "Person-centered" approach. Jamie, 2526 Regent, Berk., 548-5230.

VOLUNTEERS needed to participate in SF Consumer Action Credit Survey. Call Barbara or Mary: 922-4976.

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STEREO TAPE RECORDER. Comp. w/amp. speakers. Concord. Walnut cabinet. Needs some work. Best off. 282-3508.

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GOING SOMEWHERE? Need ride or riders (share driving costs)? Call SF Ride Center. 824-8397.

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WANTED: Material concerning dirigibles, zeppelins, blimps—photos, drawings, stories. Call Blimpman at Guardian, 861-9600 or mail to 1070 Bryant, SF 94103.

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WANTED

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BAY GUARDIAN desperately needs clothe-tree, staplers, garbage baskets. Nancy: 861-8033 for an offer you can't refuse!

UNIVERSAL LIFE CHURCH INC. needs camping equipment for underprivileged children. Old sleeping bags, tents, etc. We are a non-profit organization, all donations are tax deductible. For fast pickup call 771-3126.

VIDEO CALIFORNIA would like to contact anyone in possession of an AV-5000 VTR for mutual benefit in tape transfers. We have one too. 776-6703.

WANTED: the interior parts to American Standard toilet—specifically handle spindle and pivotal washer—circa 1928 Water closet separated from bowl by L pipe. 653-4083.

WANTED: 10 SPEED bicycle w/19" frame. Call Martha: 922-8663.

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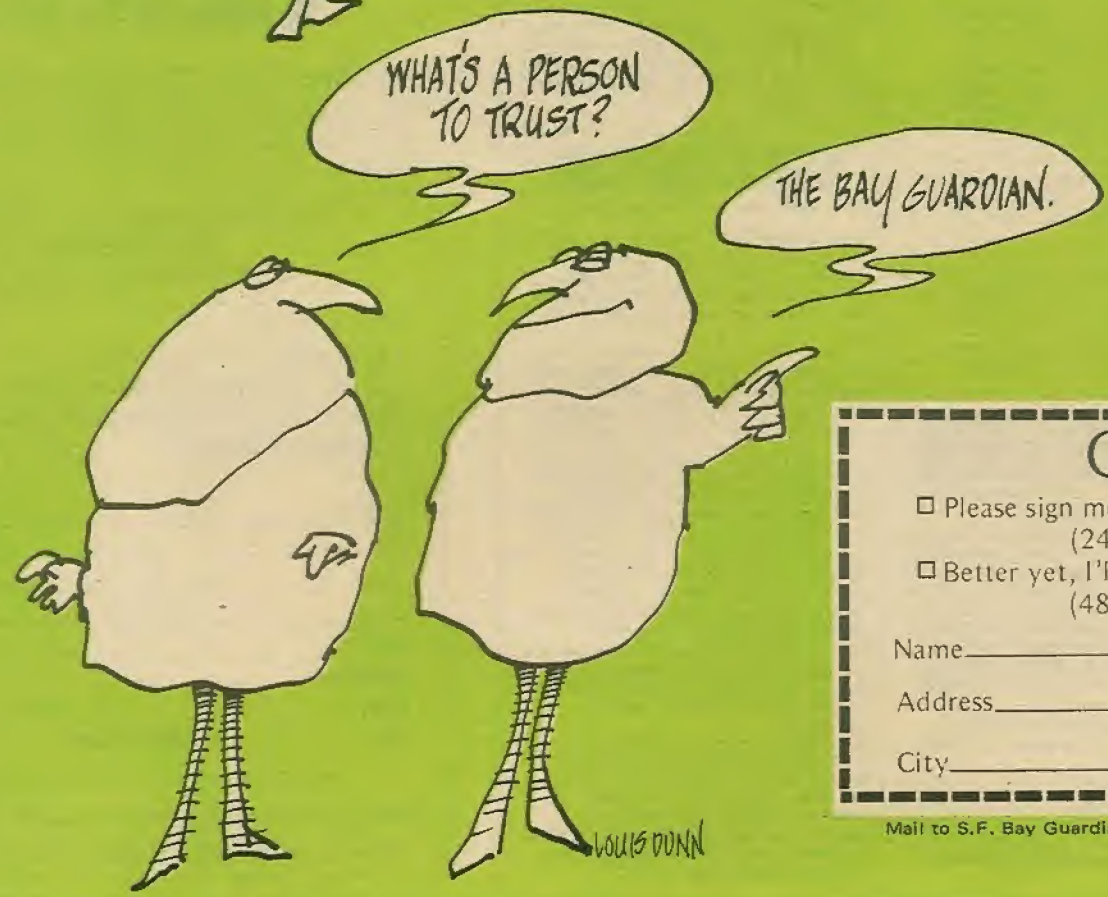
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